FROM THE CREATOR OF AKIRA

DOMU

KATSUHIRO OTOMO

A CHILD'S DREAM

童夢
DOMU
A CHILD'S DREAM
KATSUHIRO OTOMO

DARK HORSE COMICS

KATSUHIRO OTOMO

DOMU 童夢

A CHILD'S DREAM

DARK HORSE COMICS®

translation and English-language adaptation
DANA LEWIS *and* **TOREN SMITH**

lettering and graphics adaptation
TOMOKO SAITO

publisher
MIKE RICHARDSON

series editors, USA
GREG VEST *and* **PEET JANES**

collection editor
CHRIS WARNER

collection designer
DARIN FABRICK

art director, logo design
MARK COX

English-language version produced by
STUDIO PROTEUS *for*
DARK HORSE COMICS, INC.

DOMU™: A CHILD'S DREAM

Story and art © 1983 1995 1996 2001 Katsuhiro Otomo. How and adapted artwork and text © 1995 1996 2001 Dark Horse Comics, Inc. and Studio Proteus. All rights reserved. Originally published in Japan in 1983 in Action Comics by Futabasha, Tokyo. No portion of this publication may be reproduced, in any form or by any means, without the express written permission of the copyright holders. Names, characters, places, and incidents featured in this publication are either the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satiric intent, is coincidental. Dark Horse Comics® and the Dark Horse logo are trademarks of Dark Horse Comics, Inc., registered in various categories and countries. All rights reserved.

This volume collects issues one through three of the Dark Horse comic book series *Domu: A Child's Dream*.

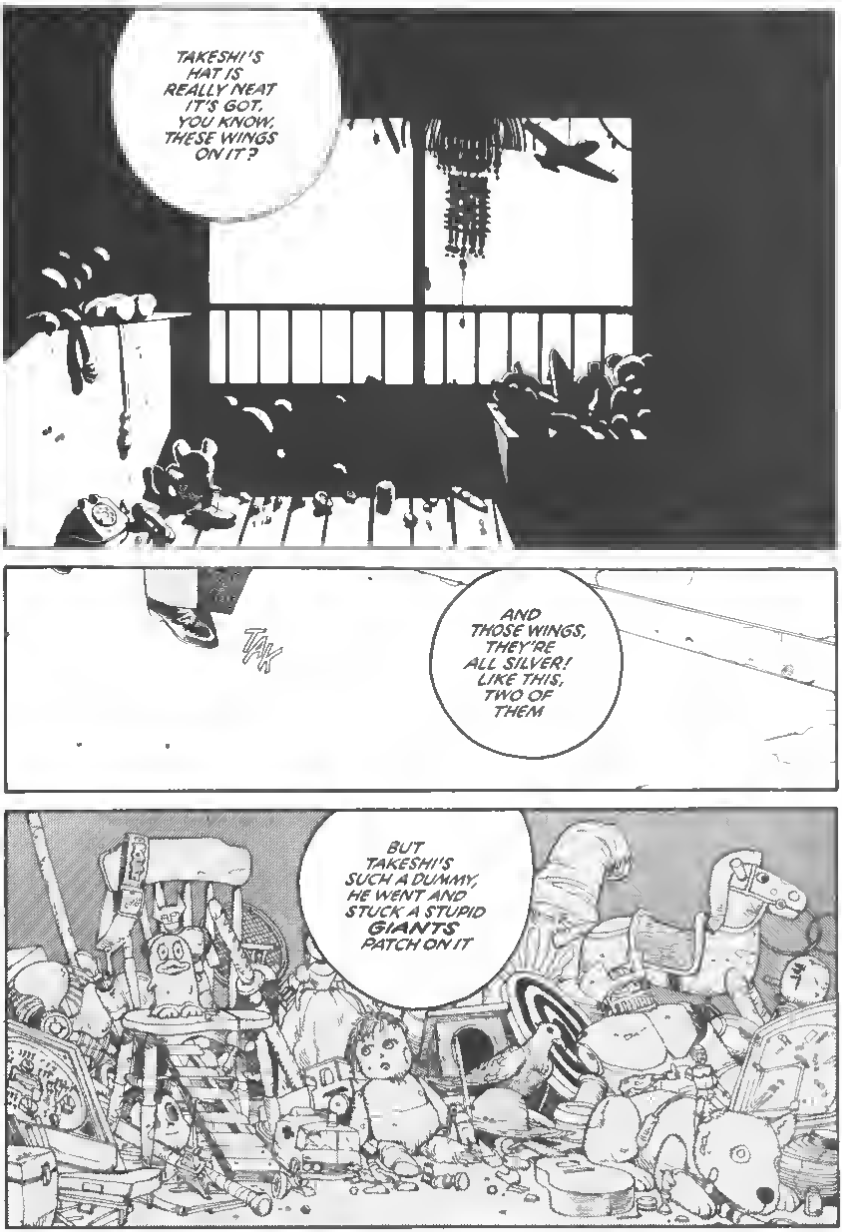
The artwork of this volume has been produced as a mirror-image of the original Japanese edition, to conform to English language standards.

Published by Dark Horse Comics, Inc., 10956 S.E. Main Street, Milwaukie, OR 97222 • www.darkhorse.com

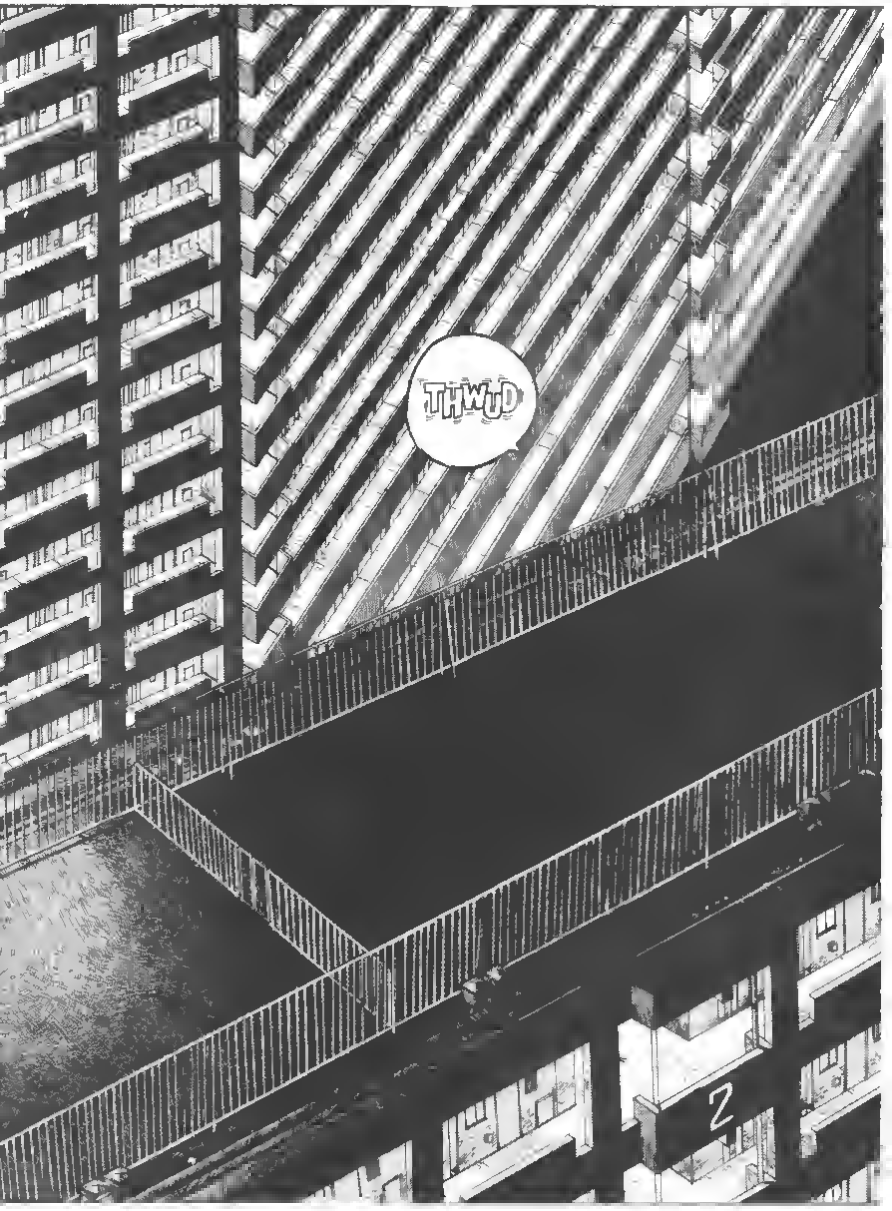
To find a comics shop in your area, call the Comic Shop Locator Service toll-free at 1-888-266-4226.

Second edition: August 2001 • ISBN: 1-56971-611-0

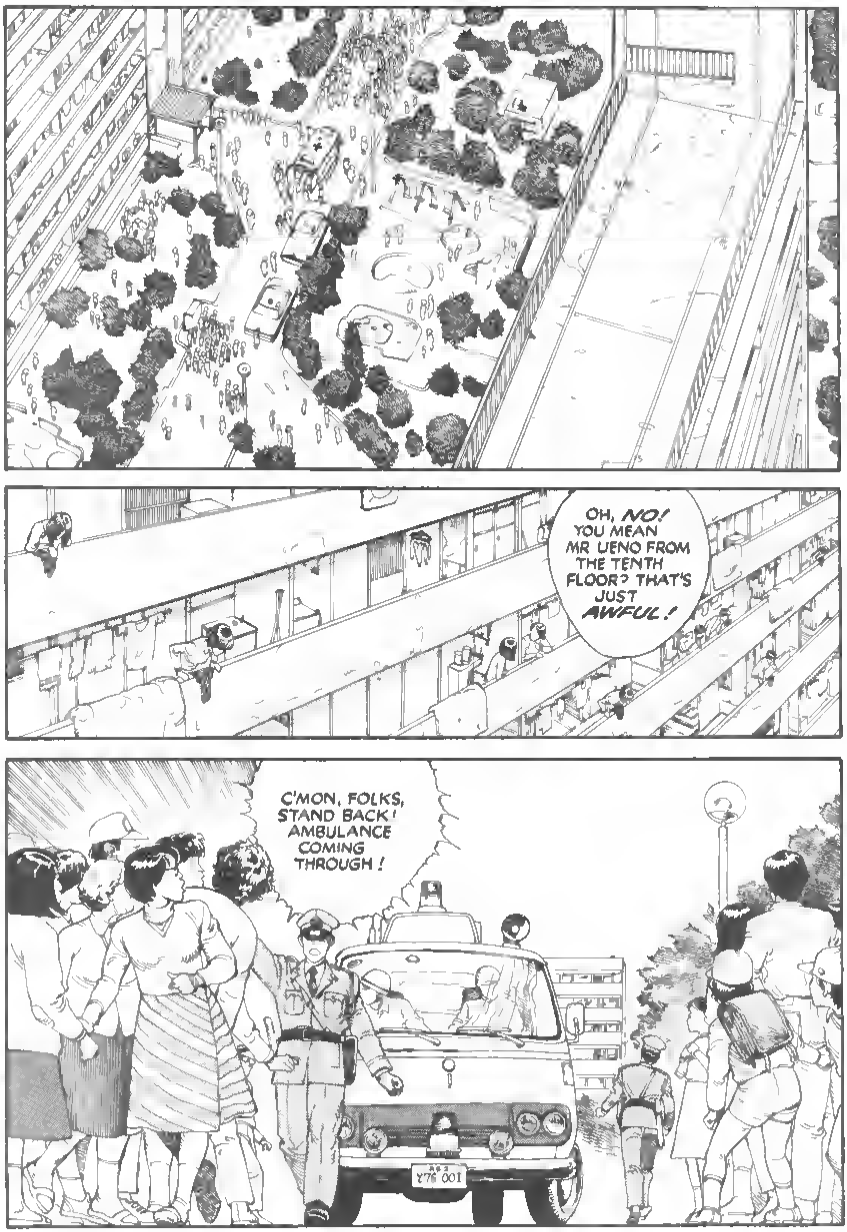
Printed in Canada • 10 9 8 7 6 5 4 3 2 1

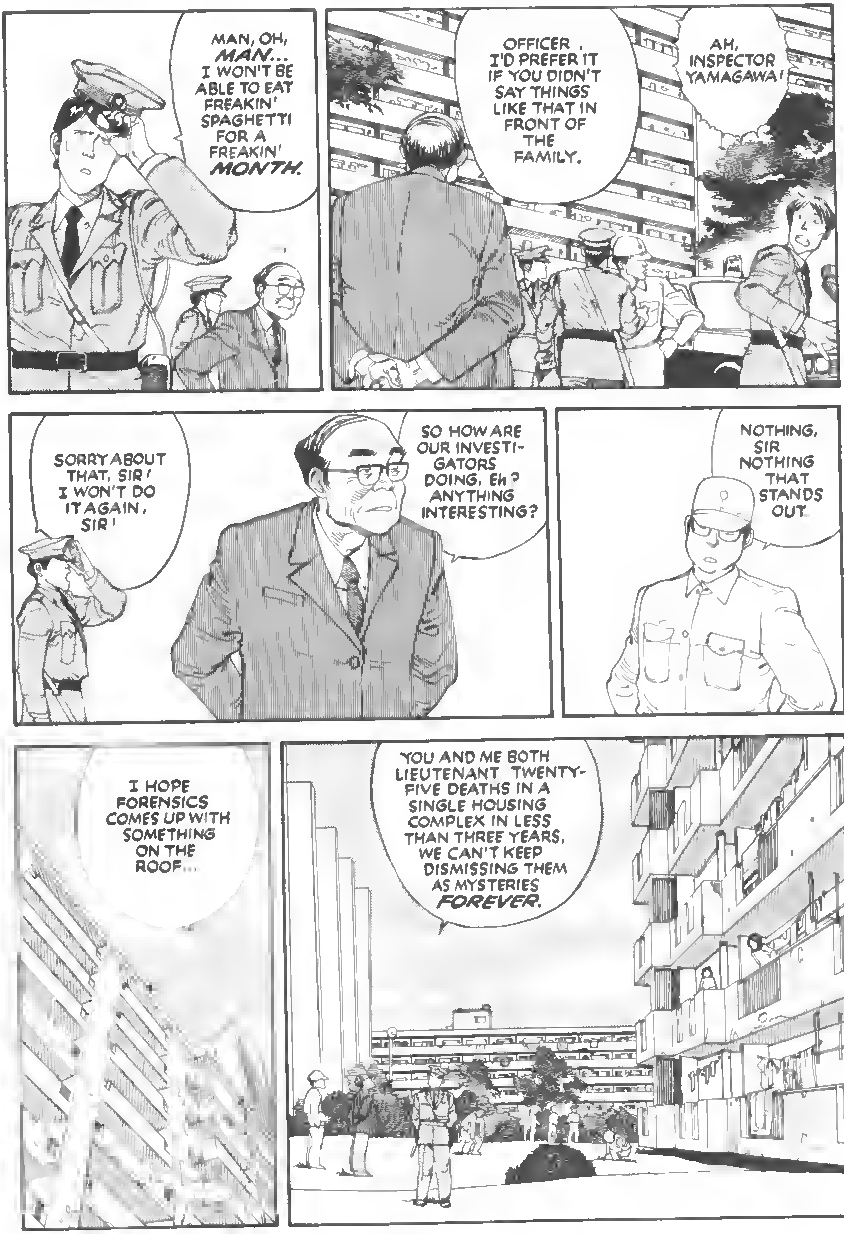

TAKESHI'S HAT IS REALLY NEAT IT'S GOT, YOU KNOW, THESE WINGS ON IT?
AND THOSE WINGS, THEY'RE ALL SILVER! LIKE THIS, TWO OF THEM
BUT TAKESHI'S SUCH A DUMMY, HE WENT AND STUCK A STUPID GIANTS PATCH ON IT

TAKESHI'S REALLY A KLUTZ. HE FALLS DOWN WHEN HE ROLLER SKATES, HE'S SO DUMB EVERYTHING HE DOES..
AND THAT'S WHY
EXIT
ROOF ACCESS RULES
KCHAK

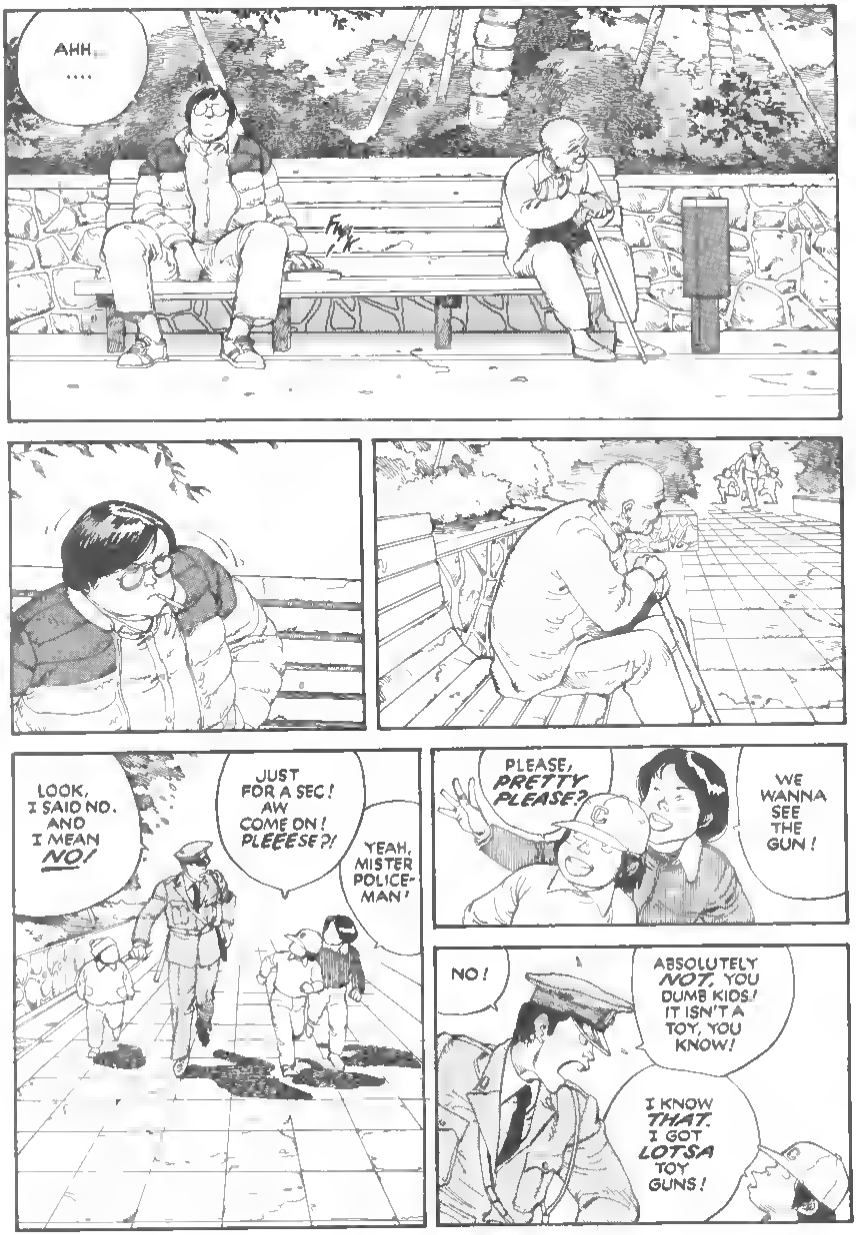

THWUD
2

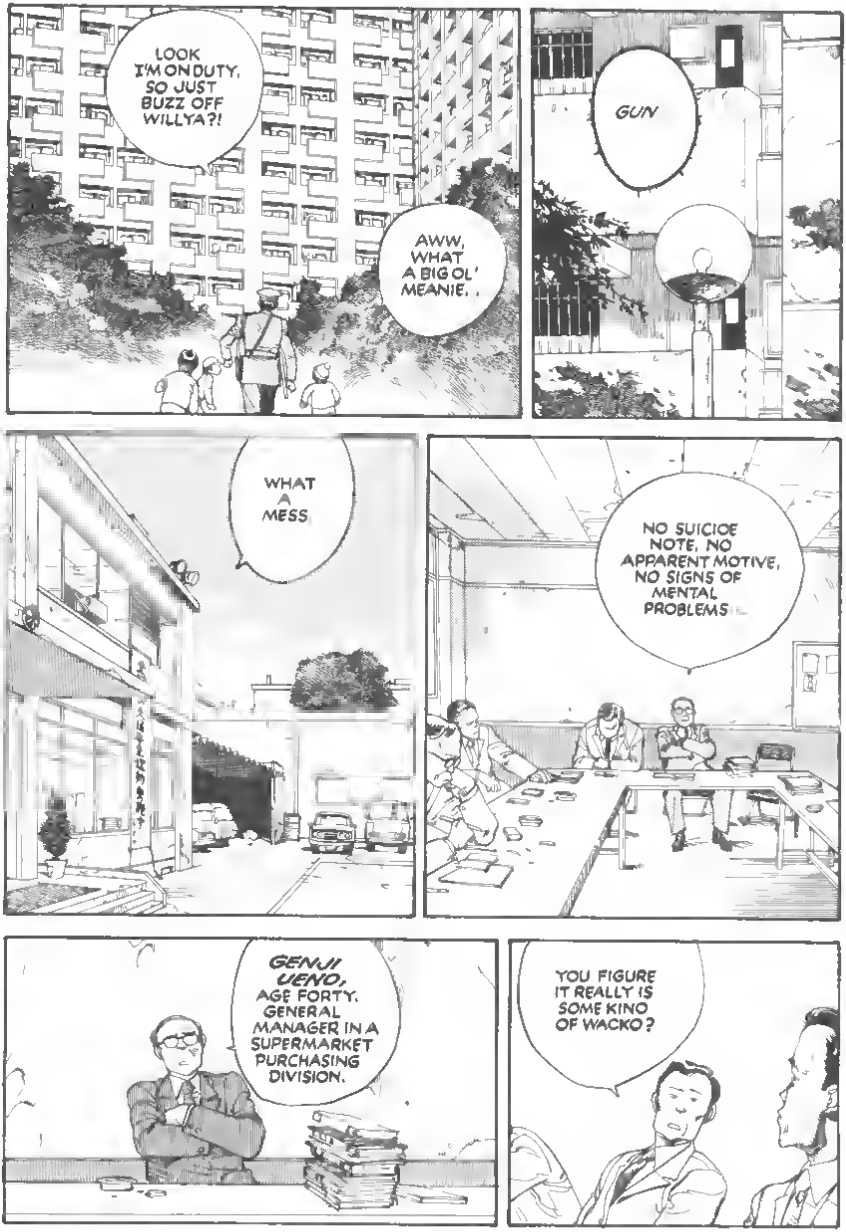
3


OH, NO! YOU MEAN MR UENO FROM THE TENTH FLOOR? THAT'S JUST AWFUL!
C'MON, FOLKS, STAND BACK! AMBULANCE COMING THROUGH!


MAN, OH, MAN... I WON'T BE ABLE TO EAT FREAKIN' SPAGHETTI FOR A FREAKIN' MONTH.
OFFICER . I'D PREFER IT IF YOU DIDN'T SAY THINGS LIKE THAT IN FRONT OF THE FAMILY.
AH, INSPECTOR YAMAGAWA!
SORRY ABOUT THAT, SIR! I WON'T DO IT AGAIN, SIR!
SO HOW ARE OUR INVESTI-GATORS DOING, Eh? ANYTHING INTERESTING?
NOTHING, SIR NOTHING THAT STANDS OUT.
I HOPE FORENSICS COMES UP WITH SOMETHING ON THE ROOF...
YOU AND ME BOTH LIEUTENANT. TWENTY-FIVE DEATHS IN A SINGLE HOUSING COMPLEX IN LESS THAN THREE YEARS, WE CAN'T KEEP DISMISSING THEM AS MYSTERIES FOREVER.

I HEAR THE TAKENAKAS IN BUILDING THREE ARE MOVING OUT, AT LAST.
THEIR SON'S GOT HIS HIGH SCHOOL ENTRANCE EXAMS NEXT YEAR, HUH?
I'D TAKE THE EXAMS *MYSELF* IF WE COULD MOVE FINO OURSELVES A NICE CONDO...
HEY
STILL, WHEN YOUR HUSBAND'S ONLY A MIDDLE-AGED CIVIL SERVANT I GUESS YOU'RE LUCKY JUST GETTING INTO PUBLIC HOUSING--
HEY YOU SEE THAT BOY?
YOU KNOW SASAKI? THE GUY FROM OUR BLOCK ASSOCIATION?
THAT'S HIS SON...
I HEAR HE'S BEEN TRYING TO GET INTO COLLEGE FOR *THREE YEARS* NOW!
WOW...
IF WE DON'T GET OUR OWN BOY SOME TUTORING NEXT YEAR WHO KNOWS...

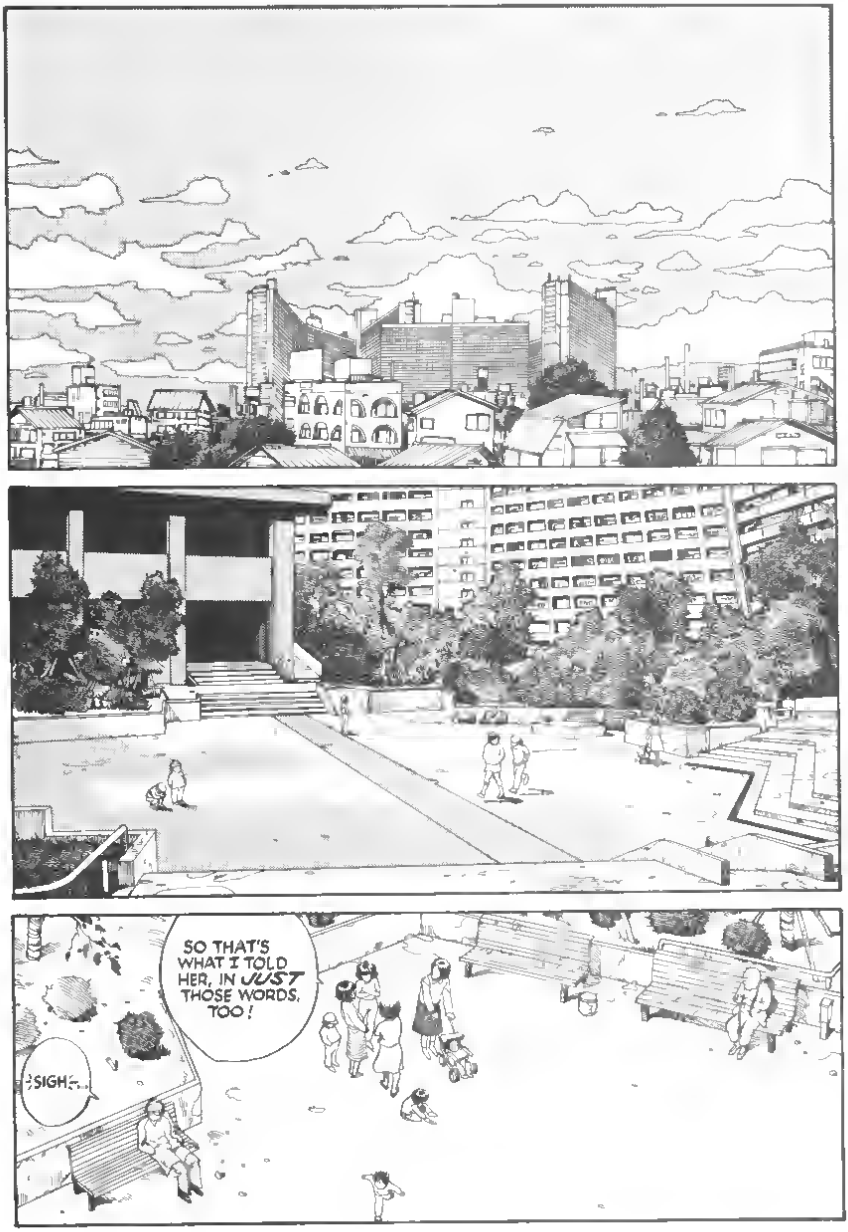

AHH.....
FWP
J.K.
LOOK, I SAID NO. AND I MEAN NO!
JUST FOR A SEC! AW COME ON! PLEEESE?!
YEAH, MISTER POLICE-MAN!
PLEASE, PRETTY PLEASE?
WE WANNA SEE THE GUN!
NO!
ABSOLUTELY NOT, YOU DUMB KIDS! IT ISN'T A TOY, YOU KNOW!
I KNOW THAT. I GOT LOTSA TOY GUNS!

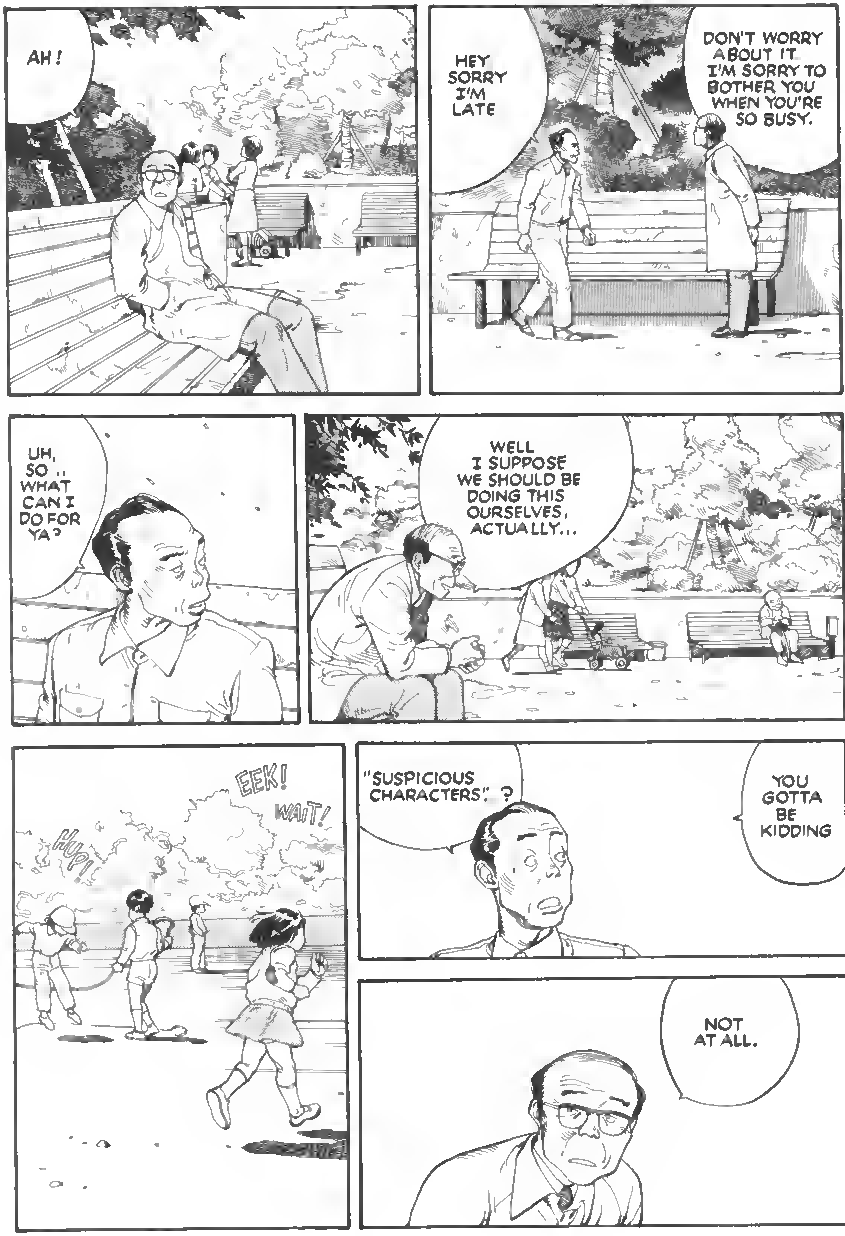

LOOK I'M ON DUTY, SO JUST BUZZ OFF WILLYA?!
AWW, WHAT A BIG OL' MEANIE. .
GUN
WHAT A MESS
NO SUICIDE NOTE, NO APPARENT MOTIVE, NO SIGNS OF MENTAL PROBLEMS
GENJI UENO, AGE FORTY. GENERAL MANAGER IN A SUPERMARKET PURCHASING DIVISION.
YOU FIGURE IT REALLY IS SOME KINO OF WACKO?

FIRST VICTIM SHOWS UP TWO YEARS, THREE MONTHS AGO. SINCE THEN: FIVE APPARENT SUICIDES... SEVEN APPARENT ACCIDENTAL DEATHS... THREE APPARENT MURDERS... NINE UNCLASSIFIED
THIS SURE AS HELL ISN'T NORMAL!
SORRY I'M LATE!
HOW DID IT GO? DID YOU FIND ANYTHING?
NOT A DAMN THING.
THE BUILDING MANAGER SAYS HE CHECKED THE DOOR TO THE ROOF JUST THE DAY BEFORE THE INCIDENT. SWEARS IT WAS LOCKED.
SAYS HE KEEPS THE ONLY KEY IN A LOCKED KEY CABINET IN HIS OFFICE. NO SIGN WHATSOEVER OF TAMPERING. BESIDES, THE KEY'S STILL THERE.
THE ONLY PRINTS ON THE DOORKNOB ARE THE VICTIM'S AND THE MANAGER'S. THE KEYHOLE IS RUSTED SOLID, SIR. SEEMS NO ONE'S BEEN ON THE ROOF FOR AGES
HOW ABOUT THE DOOR ITSELF?

IT'S LIKE SOME DAMN-FOOL MURDER MYSTERY
I DON'T KNOW, INSPECTOR... DO YOU FIGURE THERE'S, Y'KNOW, SOMETHING OUT THERE?
WHAT DO YOU MEAN, "SOMETHING"..?
HEY LIKE, PEOPLE SAY, YOU KNOW? EVIL SPIRITS, POLTERGEISTS..
HELL, WE'D PROBABLY HAVE TO PAY THEM OUT OF OUR OWN POCKETS.
HEY WHAT ELSE ARE WE SUPPOSED TO DO? WE'RE THE NOBLE DEFENDERS OF THE PEACE, RIGHT?
SO ALL WE GOT TO DO IS CALL IN THE GHOST-BUSTERS AND CASE CLOSED, huh?!

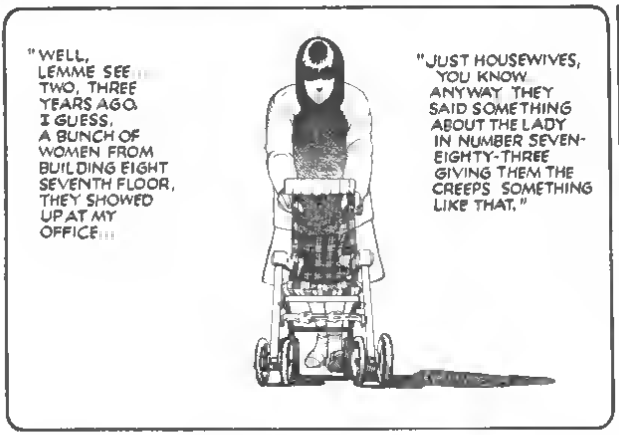
Hmm... YOU KNOW, HE MAY BE ON TO SOME-THING...
Huh...?
LET'S CAST OUR NET A LITTLE WIDER.
MEANING...?
SO FAR WE'VE FOCUSED ON THE VICTIMS AND THEIR CIRCUM-STANCES; ON ANY POSSIBLE RELATIONSHIP BETWEEN THE VICTIMS.
BUT WHAT IF WE LOOKED AT THE TSUTSUMI PUBLIC HOUSING COMPLEX ITSELF? LET'S PUT TOGETHER A LIST OF ANYONE WITH A GRIEVANCE AGAINST THE TSUTSUMI PROJECT.
I WANT TO HEAR ABOUT ANYONE WHO KICKED UP A FUSS WHEN THEY WERE ANNEXING PROPERTY FOR THAT PLACE. DID THEY PICK THE CONTRACTORS THROUGH OPEN BIDDING, OR WAS IT ALL FIXED? DID ANY OF THEM COMPLAIN, OR FOR THAT MATTER, ANY OF THE WORKERS? AND HOW ABOUT THE LOCALS? DID ANY NEIGHBORHOOD ASSOCIATIONS TRY TO BLOCK THE PROJECT, AND, IF SO, WHO WERE THEY?
KUBO AND TAMURA, YOU DROP BY THE PUBLIC HOUSING OFFICE. THEN GO DOOR TO DOOR IN THE NEIGHBORHOOD AND THE COMPLEX ITSELF. I WANT ANSWERS... DATA... THAT'S ALL FOR TODAY.


SO THAT'S WHAT I TOLD HER, IN JUST THOSE WORDS, TOO!
SIGH...


AH!
HEY SORRY I'M LATE
DON'T WORRY ABOUT IT. I'M SORRY TO BOTHER YOU WHEN YOU'RE SO BUSY.
UH, SO .. WHAT CAN I DO FOR YA?
WELL I SUPPOSE WE SHOULD BE DOING THIS OURSELVES, ACTUALLY...
EEK!
WAIT!
"SUSPICIOUS CHARACTERS". ?
YOU GOTTA BE KIDDING
NOT AT ALL.

WELL, SIR, JUST LOOK FOR YOURSELF IT'S A DAMN BIG PLACE, Eh?

NO, NO ANYTHING HELPS
DON'T RIGHTLY KNOW IF I CAN BE OF MUCH HELP.


"WELL, LEMME SEE... TWO, THREE YEARS AGO, I GUESS, A BUNCH OF WOMEN FROM BUILDING EIGHT SEVENTH FLOOR, THEY SHOWED UP AT MY OFFICE...
"JUST HOUSEWIVES, YOU KNOW ANYWAY THEY SAID SOMETHING ABOUT THE LADY IN NUMBER SEVEN-EIGHTY-THREE GIVING THEM THE CREEPS SOMETHING LIKE THAT."

"THE CREEPS"? WHAT DID THEY MEAN BY THAT?

"WELL SIR THAT'S MRS. TEZUKA THEY'RE TALKING ABOUT JUST A RUMOR, YOU KNOW BUT THEY SAY SHE LOST HER BABY LATE-TERM MISCARRIAGE.
"DEMANDED THAT THE DOCTOR LET HER SEE INSISTED ON IT AND THE KID, IT WAS A CYSTIFORMIC MONSTER OR SOME SUCH HORRIBLE THING."

Hmmm
REALLY...
SHE SAW IT, SHE DIDN'T SEE IT, THAT'S ALL RUMOR, HEY? BUT IT'S TRUE THEY PUT HER IN THE LOONY BIN, TOTAL BREAKDOWN. THAT MUCH I KNOW FOR SURE
THAT'S NUMBER 7-8-3 . T-E-Z-U-K-A.
"THEN THERE'S YOSHIO FUJIYAMA. LIVES WITH HIS MOTHER IN BUILDING TWO, FIFTH FLOOR EVERYONE CALLS HIM 'LITTLE YO.'"
"THEY BROUGHT HIM INTO MY OFFICE ONCE SAID HE'D TRIED TO MOLEST A LITTLE GIRL. WELL, MAYBE YEAH, MAYBE NO."
HE'S GOT THE BRAIN OF A FIVE-YEAR-OLD KID BUT THAT'S A MAN'S BODY HE'S GOT
A BIG MAN, TOO. SO WE TRY TO KEEP AN EYE ON HIM, RIGHT?
I SEE...
OH, YEAH .
?
LIVES IN BUILDING THREE, APARTMENT FOUR-ELEVEN. YOSHIKAWA'S THE NAME.
SEE OVER THERE ?
THAT GUY WHO JUST SAT DOWN?

HE'S ONE MEAN S.O.B. ALCOHOLIC USED TO BE A TRUCK DRIVER, BUT HE SMASHED UP HIS LEG IN AN ACCIDENT
AND THE OLD MAN NEXT TO HIM..?
YOU MEAN OLD CHO?
CHO, HE LIVES ALL ALONE, BUT HE'S GONE I MEAN, TOTALLY SENILE, MIND LIKE A KID
NOW, THAT DAMN YOSHIKAWA, LEMME TELL YA, WHEN HE'S ON THE BOTTLE, YOU DON'T KNOW WHAT THE HELL HE MIGHT DO. HAD THESE SLAM-BANG FIGHTS WITH HIS WIFE, WE HAD TO CALL IN THE COPS A COUPLE'A' TIMES. SHE WENT AND LIT OUT ON HIM, GOD KNOWS WHERE SHE'S GOT TO.
WHAT'S A BIG DEAL ABOUT A LITTLE FIGHT WITH YOUR WIFE, YOU FIGURE? YEAH, BUT HIM CHASING HER AROUND WITH A KNIFE? HE'S TOO MUCH FOR ME TO HANDLE. I'M JUST THE MANAGER, RIGHT?
OF COURSE...
BEEP BEEP BEEP!
IS THERE A PHONE BOOTH AROUND HERE?
HUH..?
SHIT... FRIGGIN' COPS...
?
BEE
CLIK

HEY, INSPECTOR!
YOU FOUND AN EYE-WITNESS?!
YES, SIR!
SHE'S A HOUSEWIFE, SIR SAME BUILDING AS THE JUMPER
INSPEC-TOR!
SORRY I TOOK SO LONG.
SIR!
THIS IS MRS TAKASHIMA, SIR SHE LIVES IN TEN-EIGHTEEN
NOBUKO TAKASHIMA, SIR

SO, ANYWAY LIKE I SAID BEFORE..
IT WAS THAT NIGHT. YOU KNOW, THE NIGHT BEFORE THEY FOUND POOR MR. UENO. IT WAS ABOUT 11 OR SO..
"I WAS PUTTING OUT THE GARBAGE."
KCHA-K
AT FIRST I DIDN'T REALIZE WHO IT WAS.
I SAID, "GOOD EVENING, ISN'T IT COLD TONIGHT?".. YOU KNOW?
THAT SORT OF THING
OH, IT'S YOU, MR. UENO! YOU GAVE ME A BIT OF A START!

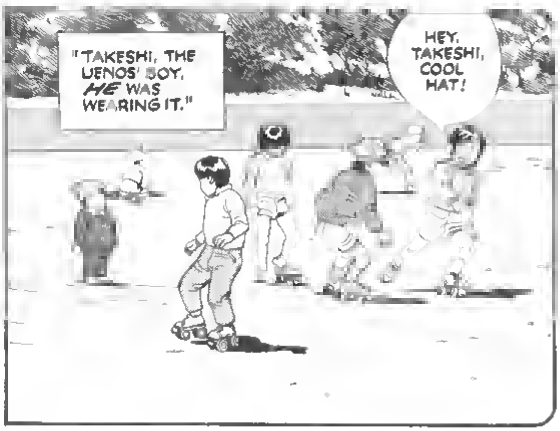
DID YOU NOTICE ANYTHING UNUSUAL, ANYTHING OUT OF THE ORDI-NARY?
WELL, I CERTAINLY DID! WHEN I SPOKE TO HIM, HE DIDN'T SAY A WORD. JUST WALKED RIGHT ON BY!
HE WAS... STRANGE.
"STRANGE." MEANING...?
HE SEEMED LIKE... LIKE HE WASN'T REALLY THERE, YOU KNOW? LIKE HE WAS LOOKING AT SOMETHING FAR AWAY OR SOME-THING?
YES, LIKE THAT.
DID HE SEEM DRUNK? WOBBLE AS HE WALKED?
OH, NO! HE HAD A VERY CAREFUL, DELIBERATE WALK TOO DELIBERATE, IF YOU ASK ME.
YOU SAID YOU DIDN'T RECOGNIZE HIM AT FIRST. WHY WAS THAT?
WELL, IT WAS DARK... AND BESIDES, HE WAS WEARING A HAT.
"KIND OF A STRANGE HAT. IT HAD WINGS."

YOU'RE SURE HE'S NOT THERE ANYMORE?
YEAH THEY'RE SUPPOSED TO BE STAYING WITH RELATIVES IN KAMEIDO.

SILVER WINGS! LIKE THIS.
FWOOP!

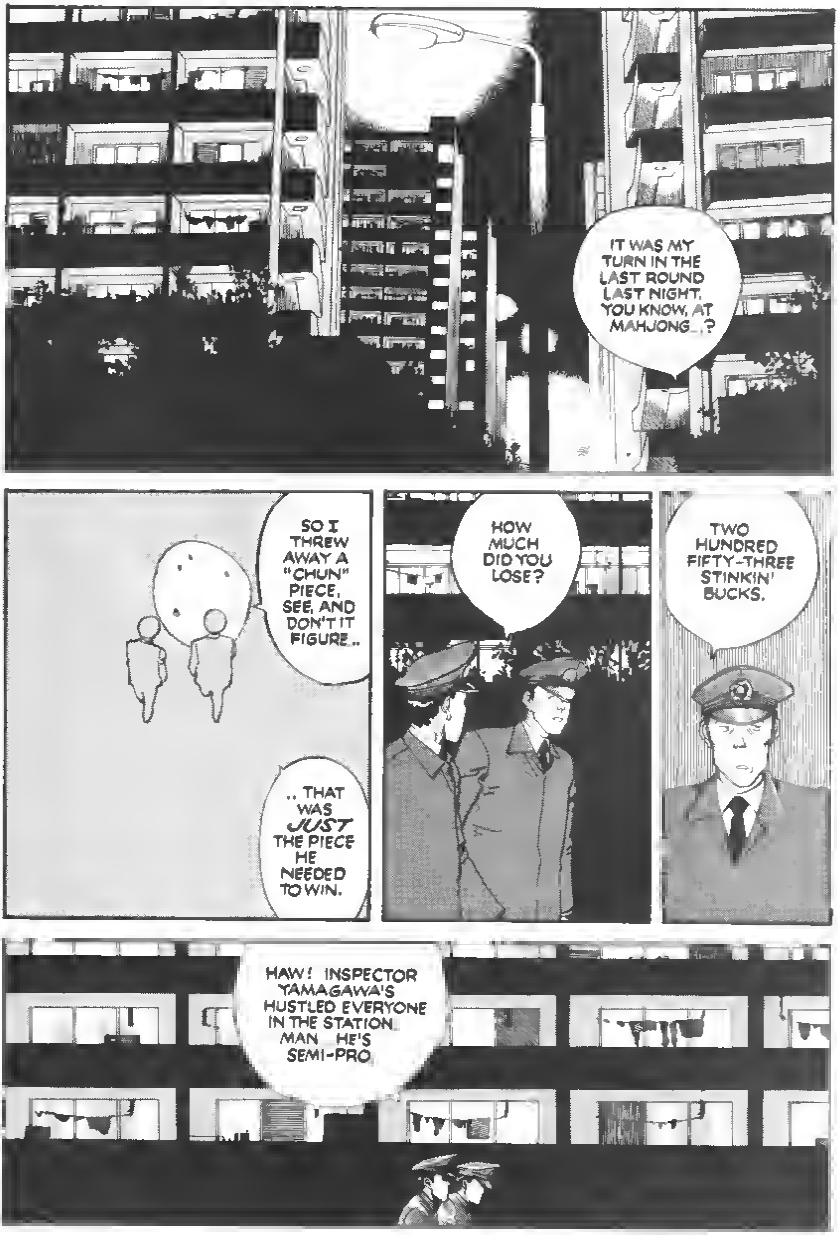
A BLUE BASEBALL CAP, WITH SILVER WINGS, RIGHT?

AH!
WAIT A SEC! THAT HAT! I KNEW I'D SEEN IT BEFORE.

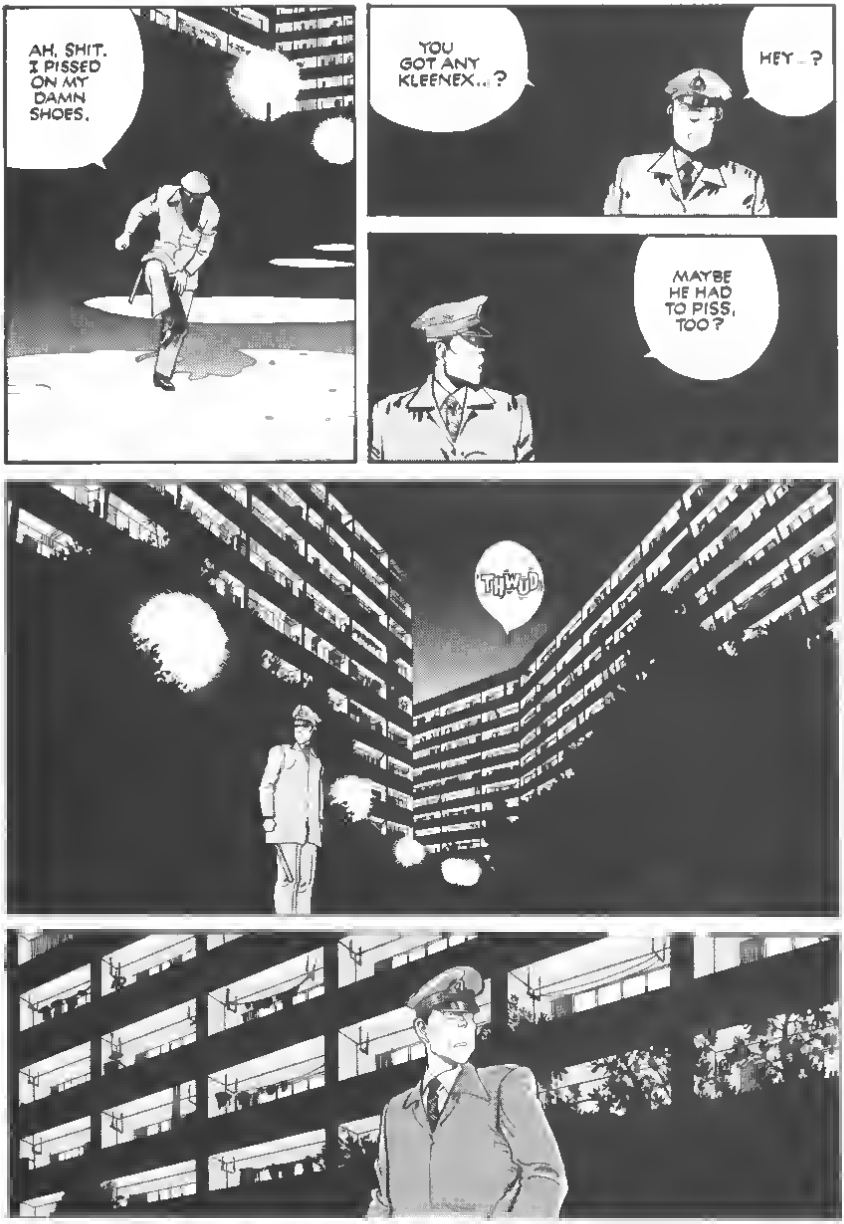

"TAKESHI, THE UENOS' BOY, HE WAS WEARING IT."
HEY, TAKESHI, COOL HAT!

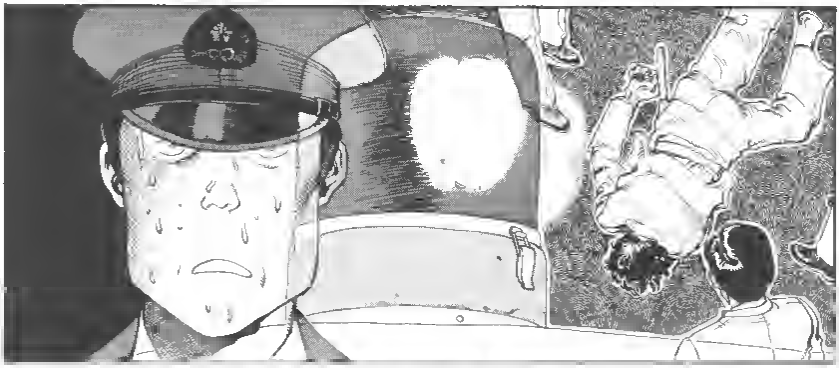
MY HAT..?
I DUNNO.. IT GOT LOST OR SOME-THING.

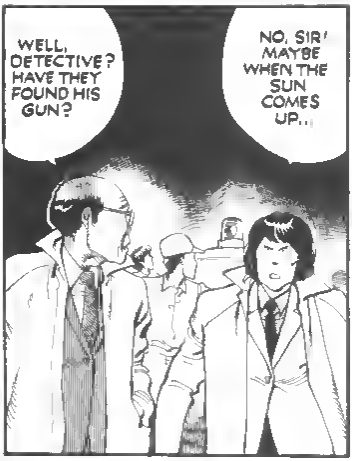
DO YOU REMEMBER WHERE YOU USUALLY KEPT IT?
BY THE FRONT DOOR JEEZ, WHO CARES?
NOW, TAKESHI!
ABOUT THAT NIGHT... DO YOU REMEMBER ANYTHING ELSE, MAAM?
THAT NIGHT... I DON'T REALLY...
WELL, NOW THAT YOU MENTION IT..
"SOMETIME AFTER TEN O'CLOCK I THOUGHT I HEARD THE DOOR OPEN. I THOUGHT IT WAS MY HUSBAND COMING HOME."
"BUT I GUESS I WAS JUST HEARING THINGS"
SOMETIME AFTER TEN...
BUT... YOU KNOW, I'VE BEEN LIVING IN THAT PLACE A WHILE...
AND IT'S REALLY CREEPY, SIR, IT REALLY IS!


IT WAS MY TURN IN THE LAST ROUND LAST NIGHT. YOU KNOW, AT MAHJONG...?
SO I THREW AWAY A "CHUN" PIECE, SEE, AND DON'T IT FIGURE..
.. THAT WAS JUST THE PIECE HE NEEDED TO WIN.
HOW MUCH DID YOU LOSE?
TWO HUNDRED FIFTY-THREE STINKIN' BUCKS.
HAW! INSPECTOR YAMAGAWA'S HUSTLED EVERYONE IN THE STATION, MAN... HE'S SEMI-PRO.

HAHHHH–
CHOO!
HEY, IF YOU GOT A COLD, DON'T GIVE IT TO ME!
WHAT'S UP?
I GOTTA TAKE A LEAK.
MAN, YOU GAMBLE AT MAHJONG, YOU PISS IN THE BUSHES.. YOU'RE A REAL LAW-ABIDING COP, AREN'T YA? HAW HAW!
GUN...
DAMN, IT'S COLDER'N HELL TONIGHT.
HUH?
PRETTY PLEASE...
GUN..
I WANNA SEE THE GUN..


AH, SHIT. I PISSED ON MY DAMN SHOES.
YOU GOT ANY KLEENEX..?
HEY..?
MAYBE HE HAD TO PISS, TOO?
THWUD




WELL, DETECTIVE? HAVE THEY FOUND HIS GUN?
NO, SIR! MAYBE WHEN THE SUN COMES UP...

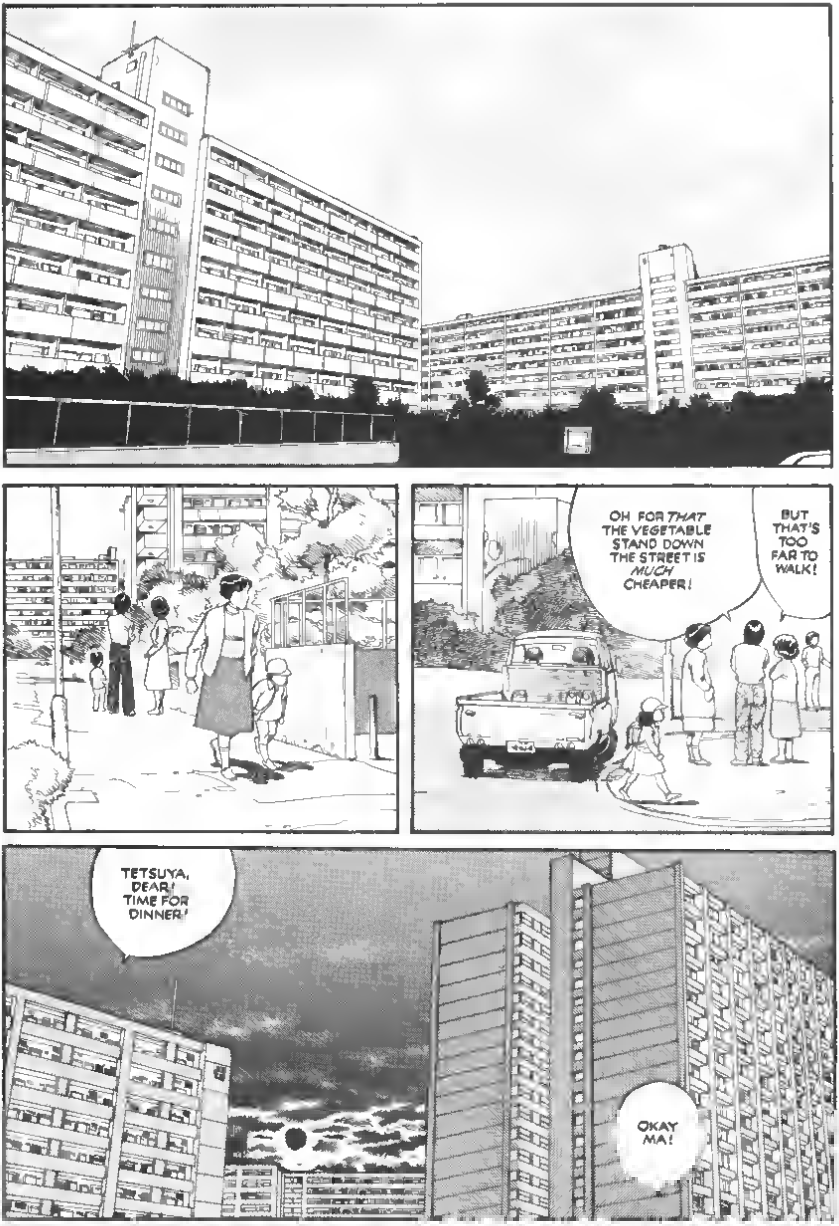
THIS IS A BAD ONE, SIR, ISN'T IT?

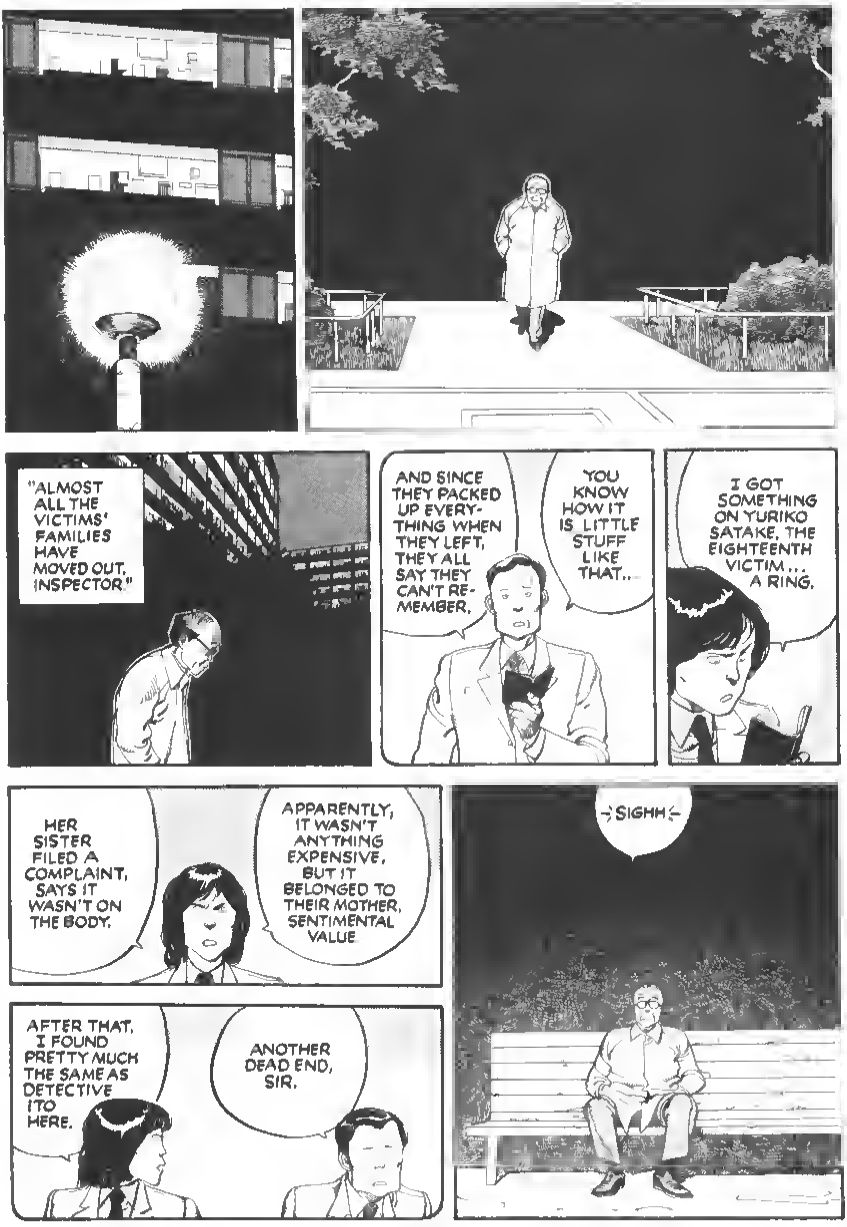
Mmm...

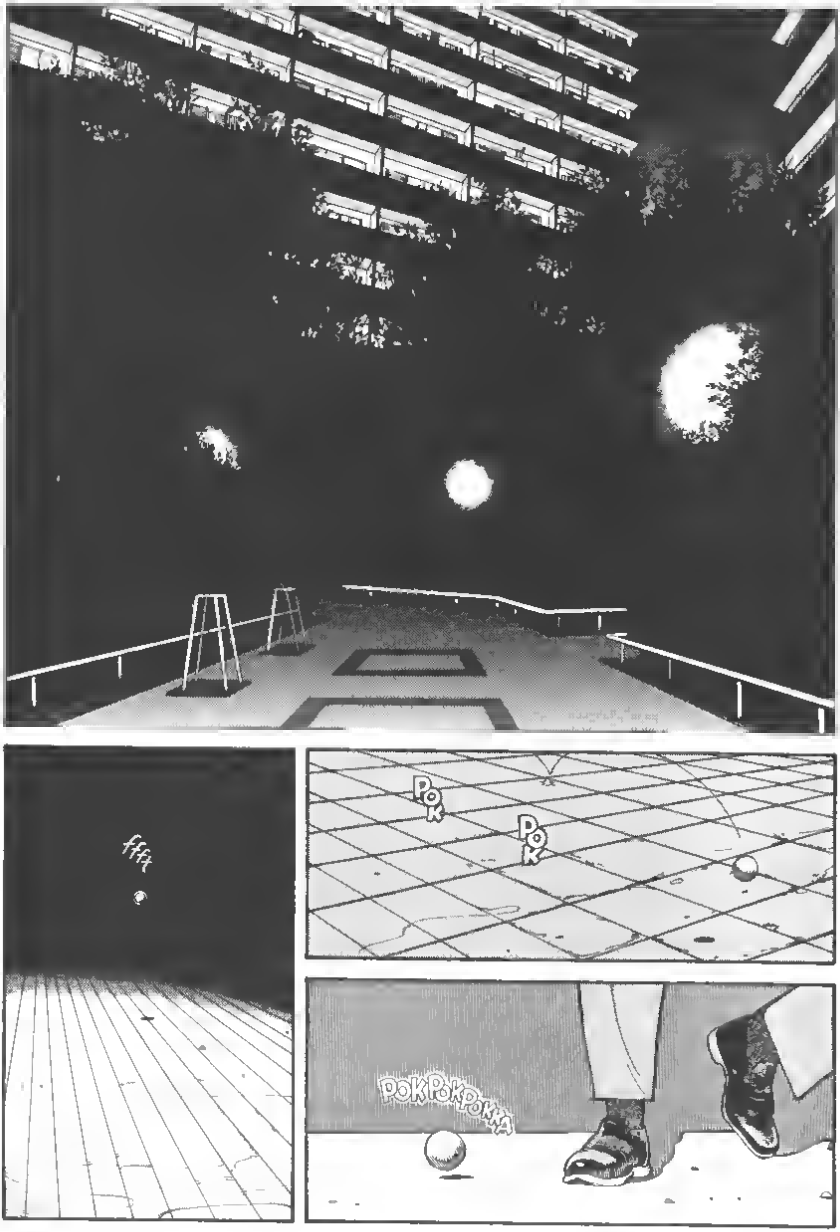
I SWEAR IT SIR! I WAS ONLY GONE A COUPLE A' MINUTES! I WAS, uh, I WAS TAKING A WHIZ IN THE BUSHES! HE WAS RIGHT WITH ME UNTIL THEN! PLEASE, SIR, YOU GOTTA BELIEVE ME!

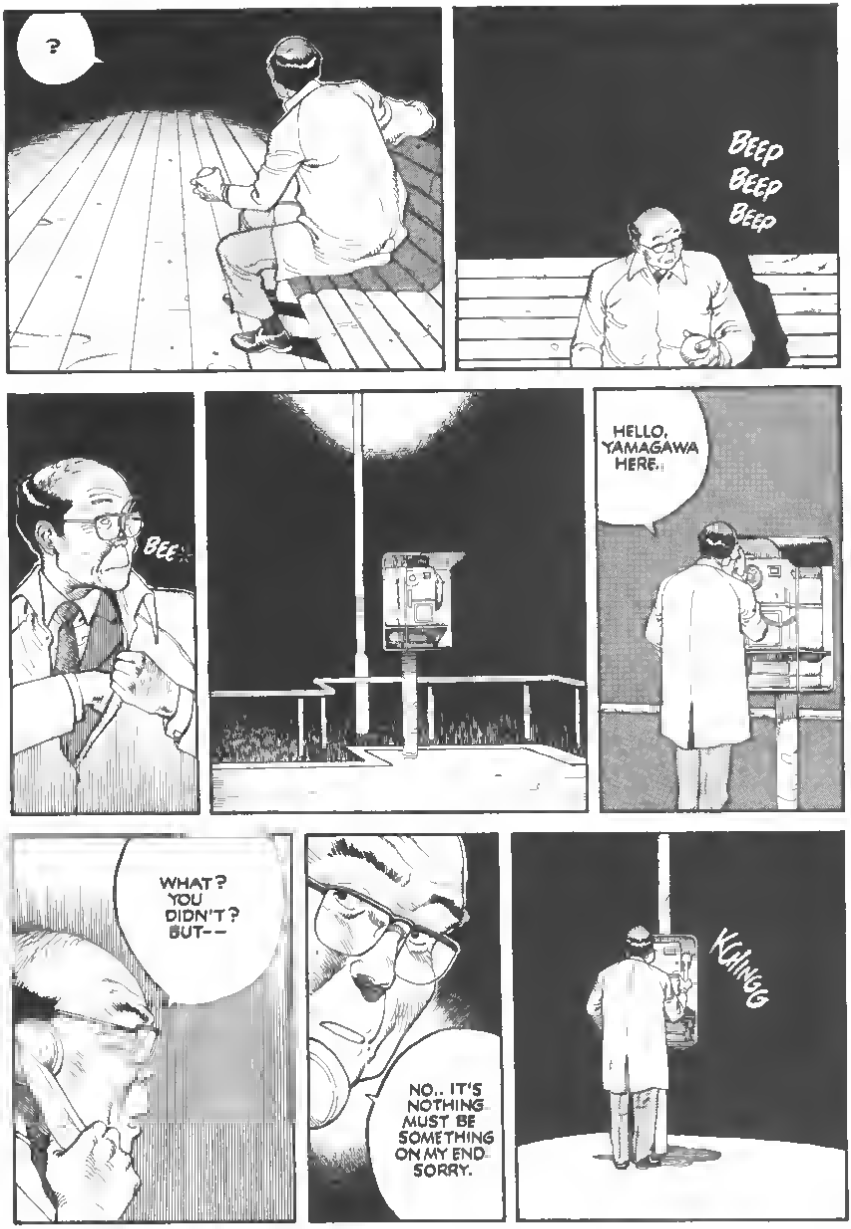
EXCUSE ME!
NOK NOK
THE REPORT'S READY, SIR
YES, AND.. ? ANYTHING INTEREST-ING?
OFFICER TAKAGI, THE BEAT COP WHO FOUND THE BODY, WAS SLIGHTLY AGITATED BUT HIS PSYCHOLOGICAL STATE WAS NORMAL FOR THE SITUATION BLOOD TEST WAS CLEAN--NO ALCOHOL, NO DRUGS.
AND THE GUN?
DAMN, THIS IS A MIND BENDER.
NOTHING SO FAR.

SO--WE'RE SUPPOSED TO BELIEVE THAT THE DEAD OFFICER HAD HIS GUN SNATCHED OFF HIM, THEN RUSHED TO THE ROOF OF A BUILDING A HUNDRED YARDS AWAY AND FLUNG HIMSELF OFF IN A FIT OF CIVIC REMORSE.. ALL WITHIN THREE MINUTES? AND HE DID IT WITHOUT UNLOCKING THE DAMN DOOR TO THE DAMN ROOF?
SORT OF A "LOCKED ROOF" MYSTERY, HUH..?
WILL YOU GENTLEMEN PLEASE CHECK OUT THE BELONGINGS OF THE VICTIMS? ALL OF THEM.
YOU'RE KIDDING--? ALL OF THEM?
UH, JUST WHAT ARE WE LOOKING FOR, SIR?
ANYTHING THAT DISAPPEARED AFTER THEY DIED, NO MATTER HOW SMALL, NO MATTER HOW CHEAP OR FRIVOLOUS
FOR INSTANCE..
I HATE TO ASK, SINCE YOU WERE BOTH UP LATE LAST NIGHT..
WE'RE ON IT, SIR!
SLAM
HATS, SIR?!
OR TOYS?!

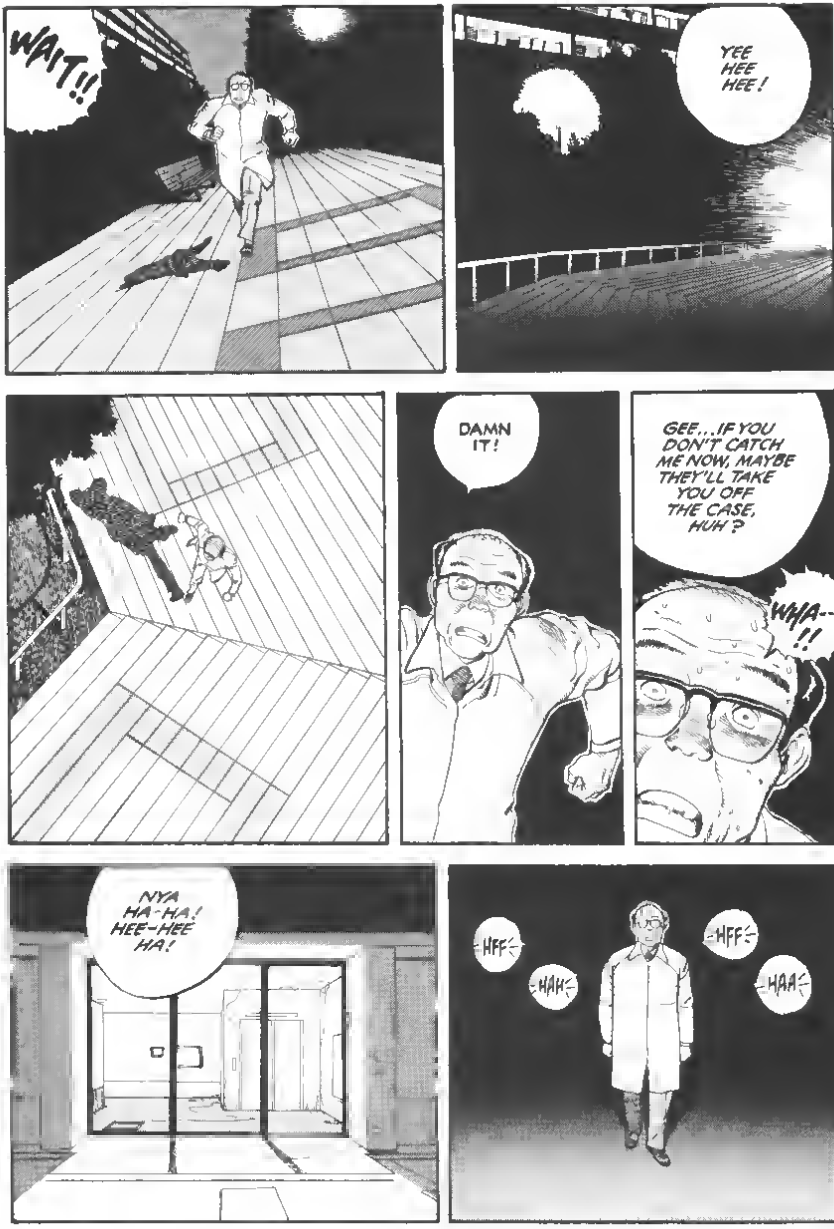

OH FOR *THAT* THE VEGETABLE STAND DOWN THE STREET IS *MUCH* CHEAPER!
BUT THAT'S TOO FAR TO WALK!
TETSUYA, DEAR! TIME FOR DINNER!
OKAY MA!

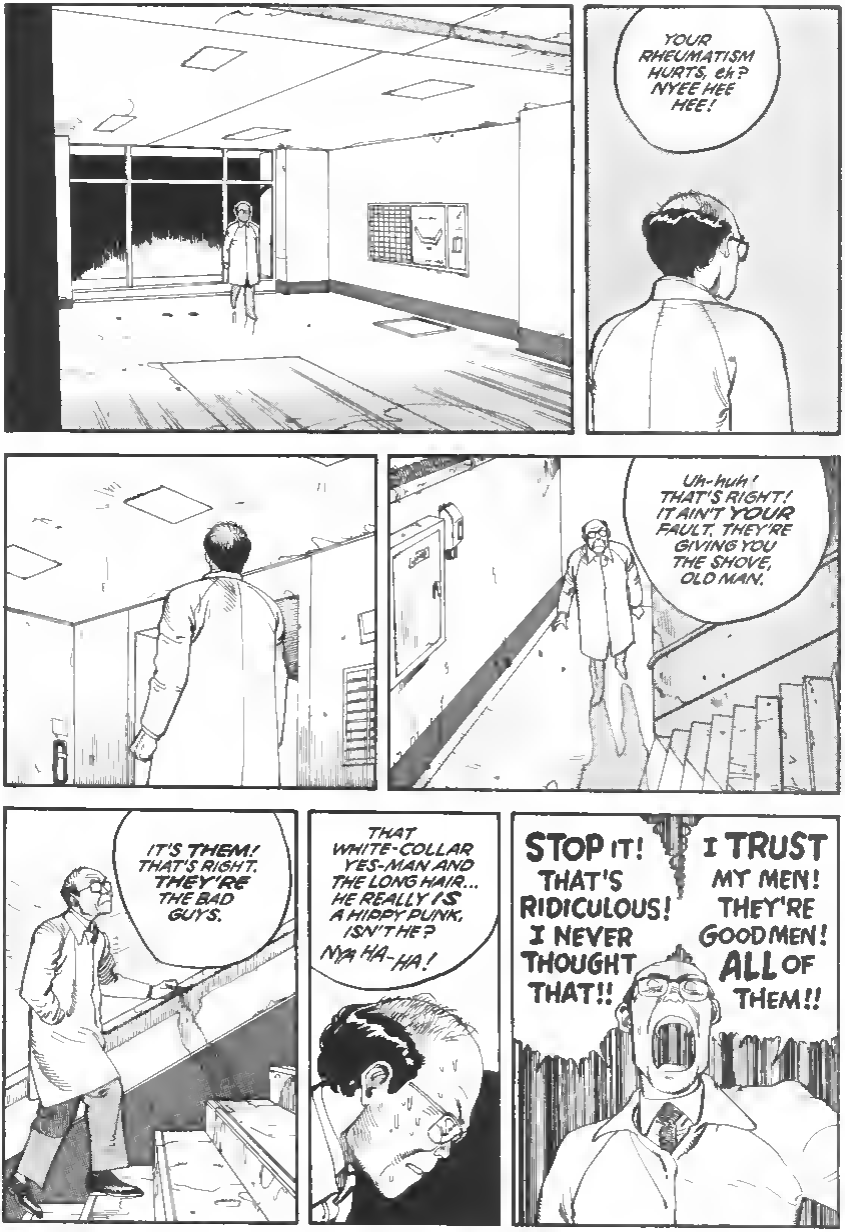

"ALMOST ALL THE VICTIMS' FAMILIES HAVE MOVED OUT, INSPECTOR."
AND SINCE THEY PACKED UP EVERYTHING WHEN THEY LEFT, THEY ALL SAY THEY CAN'T REMEMBER.
YOU KNOW HOW IT IS. LITTLE STUFF LIKE THAT...
I GOT SOMETHING ON YURIKO SATAKE, THE EIGHTEENTH VICTIM... A RING.
HER SISTER FILED A COMPLAINT, SAYS IT WASN'T ON THE BODY.
APPARENTLY, IT WASN'T ANYTHING EXPENSIVE, BUT IT BELONGED TO THEIR MOTHER, SENTIMENTAL VALUE
AFTER THAT, I FOUND PRETTY MUCH THE SAME AS DETECTIVE ITO HERE.
ANOTHER DEAD END, SIR.
-SIGHH-

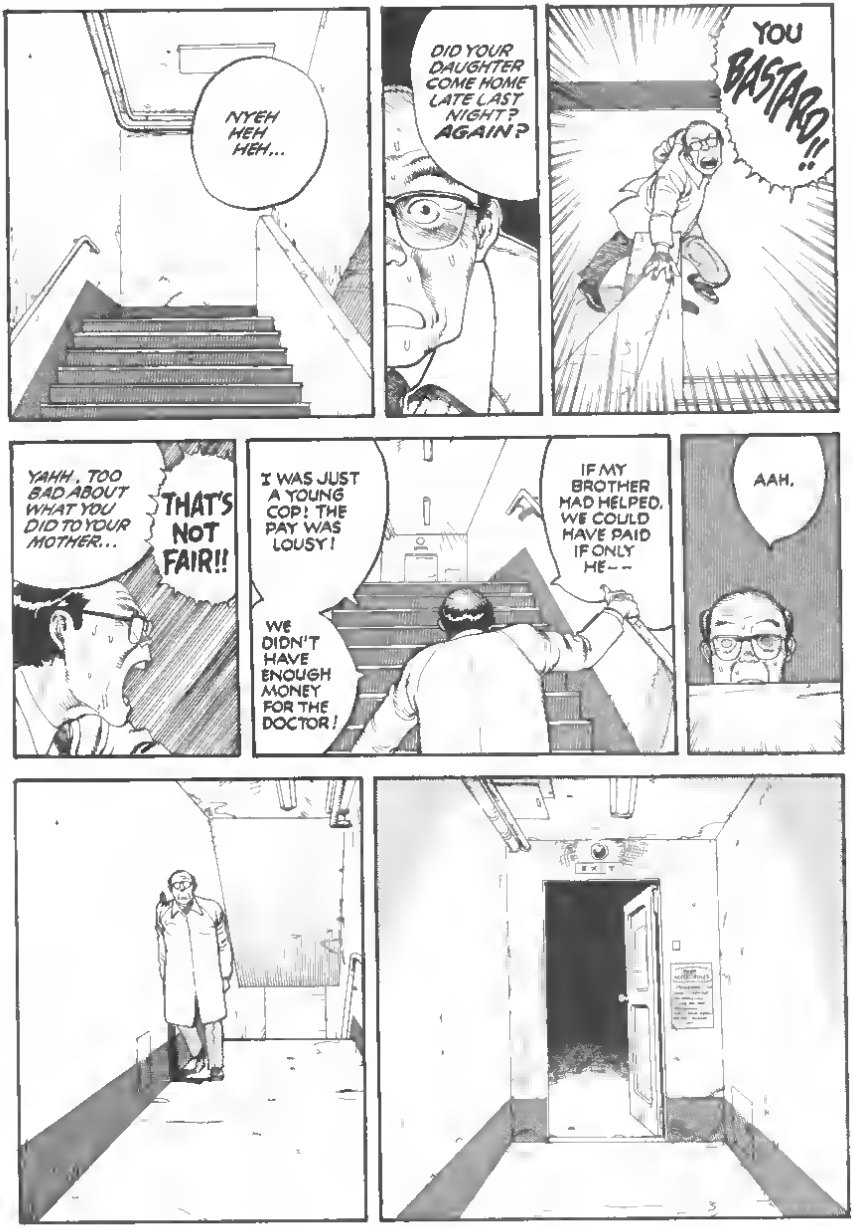

fffff
POK
POK
POKPOKPOKPOKA

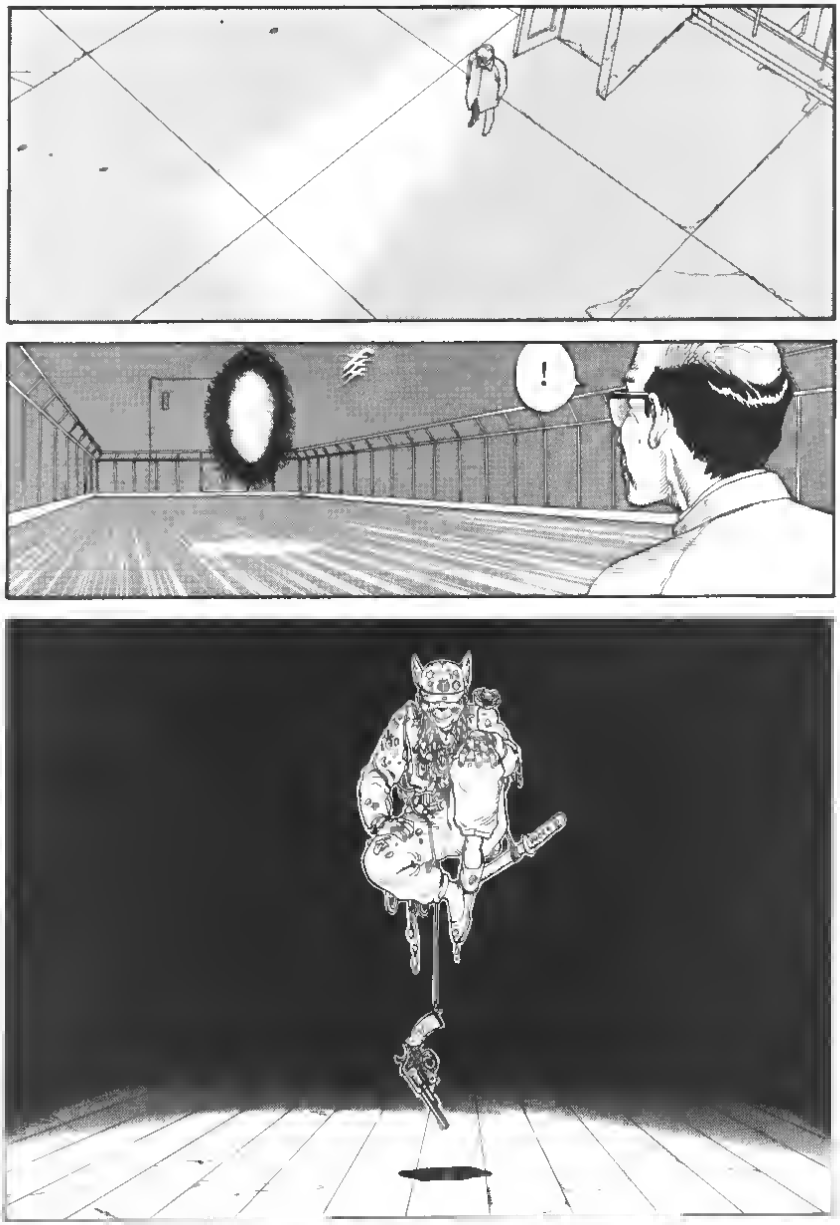

?
BEEP
BEEP
BEEP
BEE
HELLO. YAMAGAWA HERE.
WHAT? YOU DIDN'T? BUT--
NO.. IT'S NOTHING. MUST BE SOMETHING ON MY END. SORRY.
KCHINGG

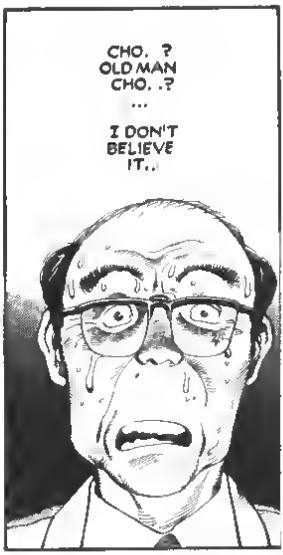
KTAK
I SEE. YOU WANT THIS.
AAA!
SPRAK
DON'T WANT IT NO MORE!
WAI--


WAIT!!
YEE HEE HEE!
DAMN IT!
GEE... IF YOU DON'T CATCH ME NOW, MAYBE THEY'LL TAKE YOU OFF THE CASE, HUH?
WHA--!!
NYA HA-HA! HEE-HEE HA!
HFF-
HAH-
HFF-
HAA-

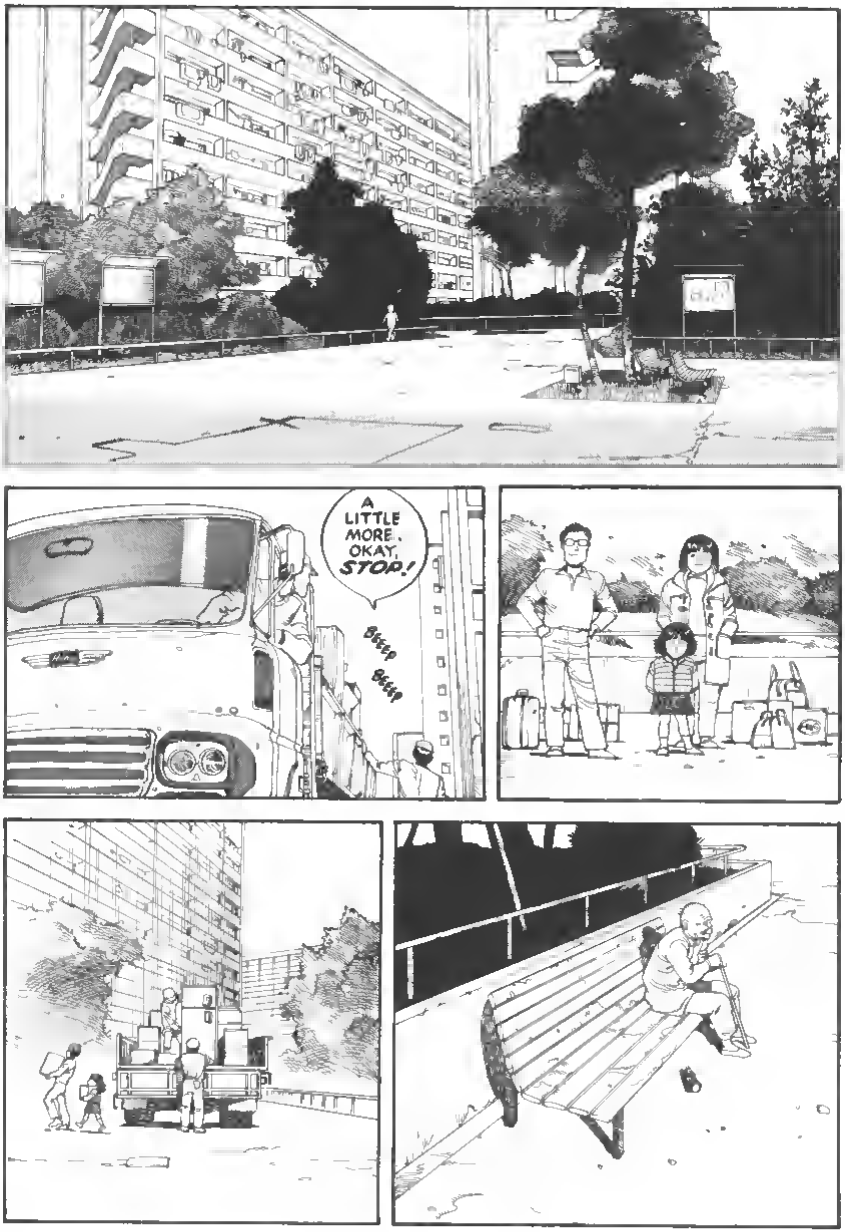

YOUR RHEUMATISM HURTS, eh? NYEE HEE HEE!
Uh-huh! THAT'S RIGHT! IT AIN'T YOUR FAULT. THEY'RE GIVING YOU THE SHOVE, OLD MAN.
IT'S THEM! THAT'S RIGHT. THEY'RE THE BAD GUYS.
THAT WHITE-COLLAR YES-MAN AND THE LONG HAIR... HE REALLY IS A HIPPY PUNK, ISN'T HE? NYA HA-HA!
STOP IT! THAT'S RIDICULOUS! I NEVER THOUGHT THAT!!
I TRUST MY MEN! THEY'RE GOOD MEN! ALL OF THEM!!

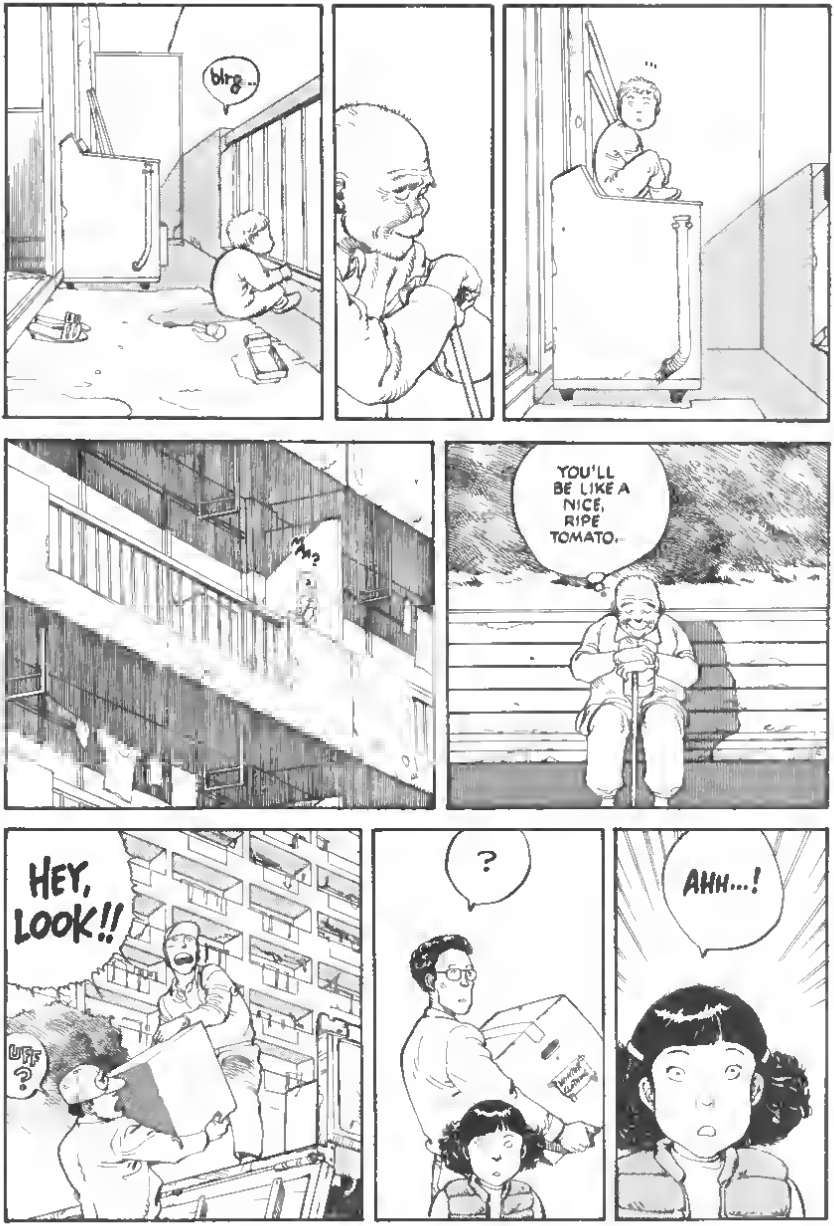

NYEH HEH HEH...
DID YOUR DAUGHTER COME HOME LATE LAST NIGHT? AGAIN?
YOU BASTARD!!
YAHH. TOO BAD ABOUT WHAT YOU DID TO YOUR MOTHER...
THAT'S NOT FAIR!!
I WAS JUST A YOUNG COP! THE PAY WAS LOUSY!
WE DIDN'T HAVE ENOUGH MONEY FOR THE DOCTOR!
IF MY BROTHER HAD HELPED, WE COULD HAVE PAID IF ONLY HE--
AAH.
EXIT



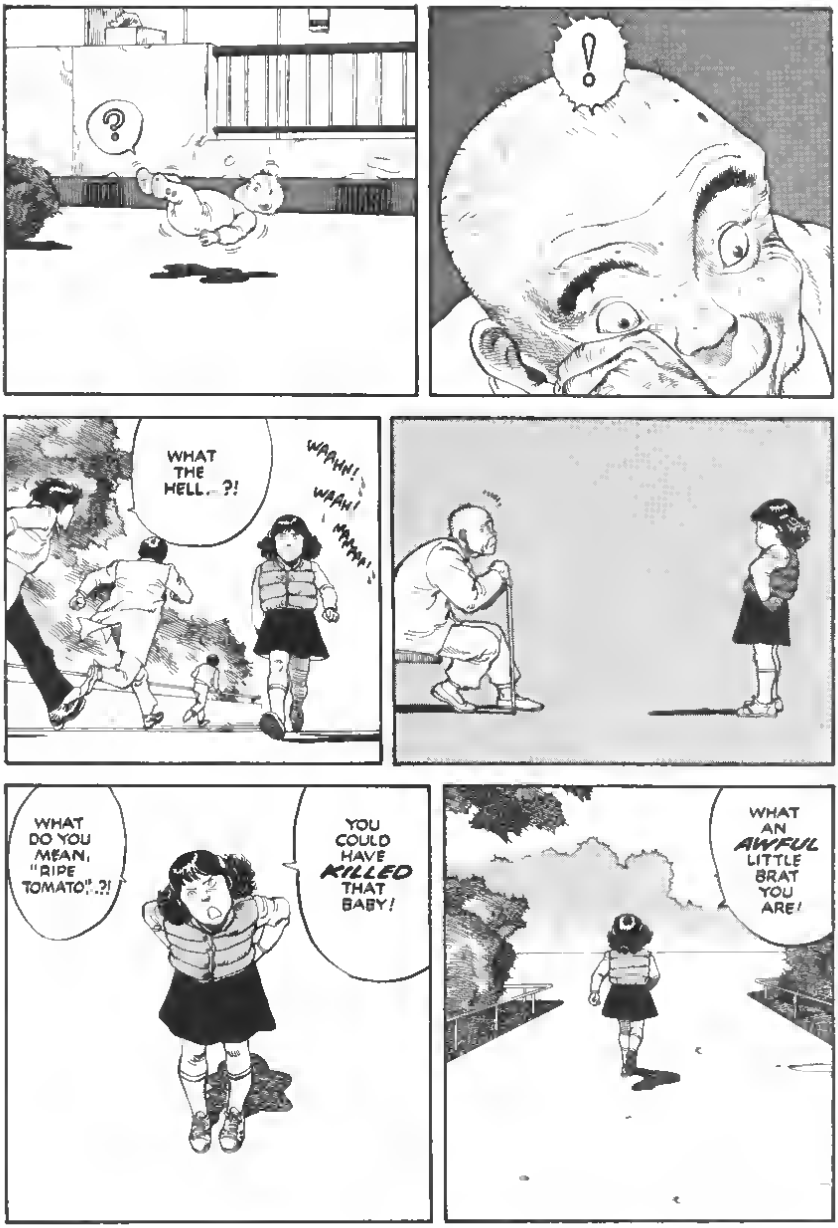

CHO. ?
OLD MAN
CHO. .?
...
I DON'T
BELIEVE
IT..

BUT
IT'S TRUE!
IT'S
ME!!

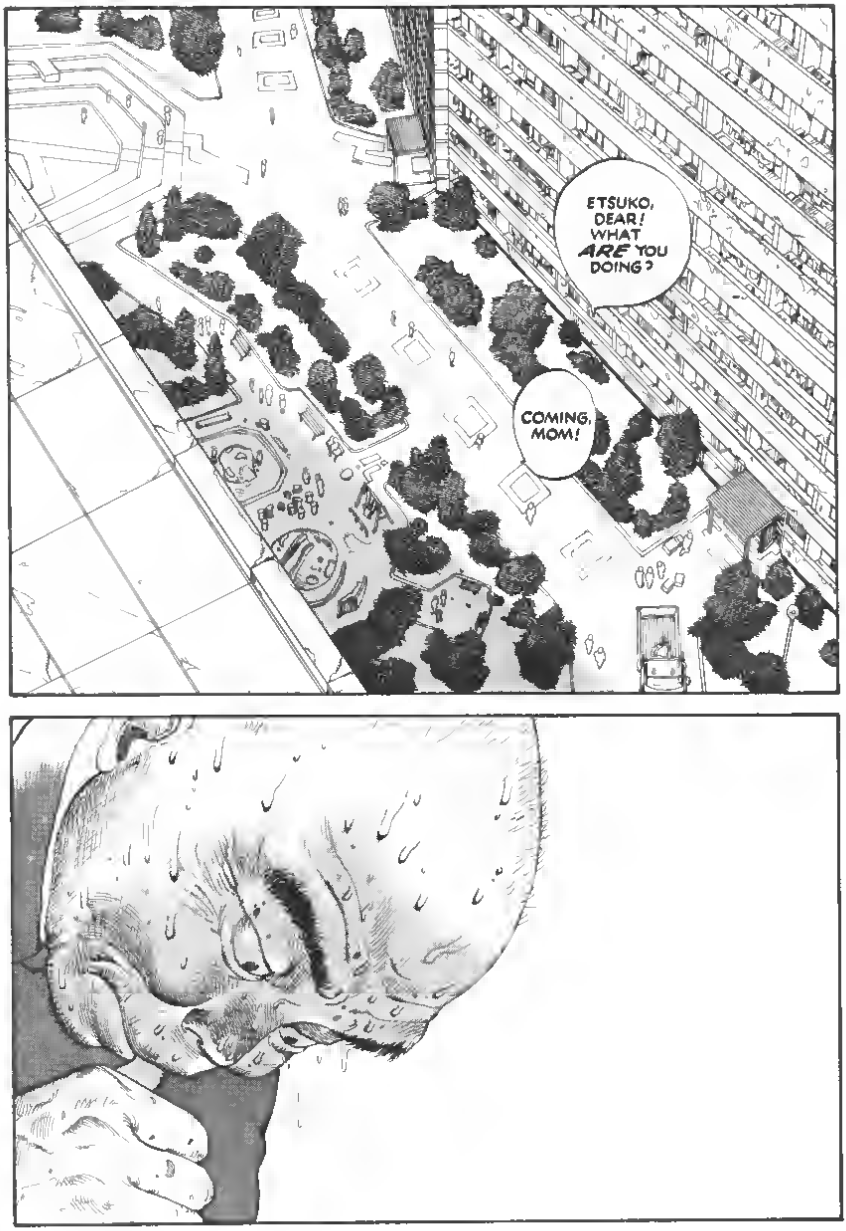

A LITTLE MORE. OKAY, STOP!
Beep Beep


blrg...
...
YOU'LL BE LIKE A NICE, RIPE TOMATO...
HEY, LOOK!!
UFFF
?
?
AHH...!

INSPECTOR YAMAGAWA..
C'MON... LET'S GO.
YEAH.
HEY... THIS OKAMURA GUY THEY'RE SENDING IN FROM HEADQUARTERS.. DIDN'T HE GRADUATE FROM THE ACADEMY THE SAME YEAR AS YAMAGAWA?
THAT'S WHAT I HEARD.
EEEEEK!
!
LA DAA DEE DUM


?
!
WHAT THE HELL...?!
WAAHH!
WAAH!
HHHHH!
WHAT DO YOU MEAN, "RIPE TOMATO"..?!
YOU COULD HAVE KILLED THAT BABY!
WHAT AN AWFUL LITTLE BRAT YOU ARE!

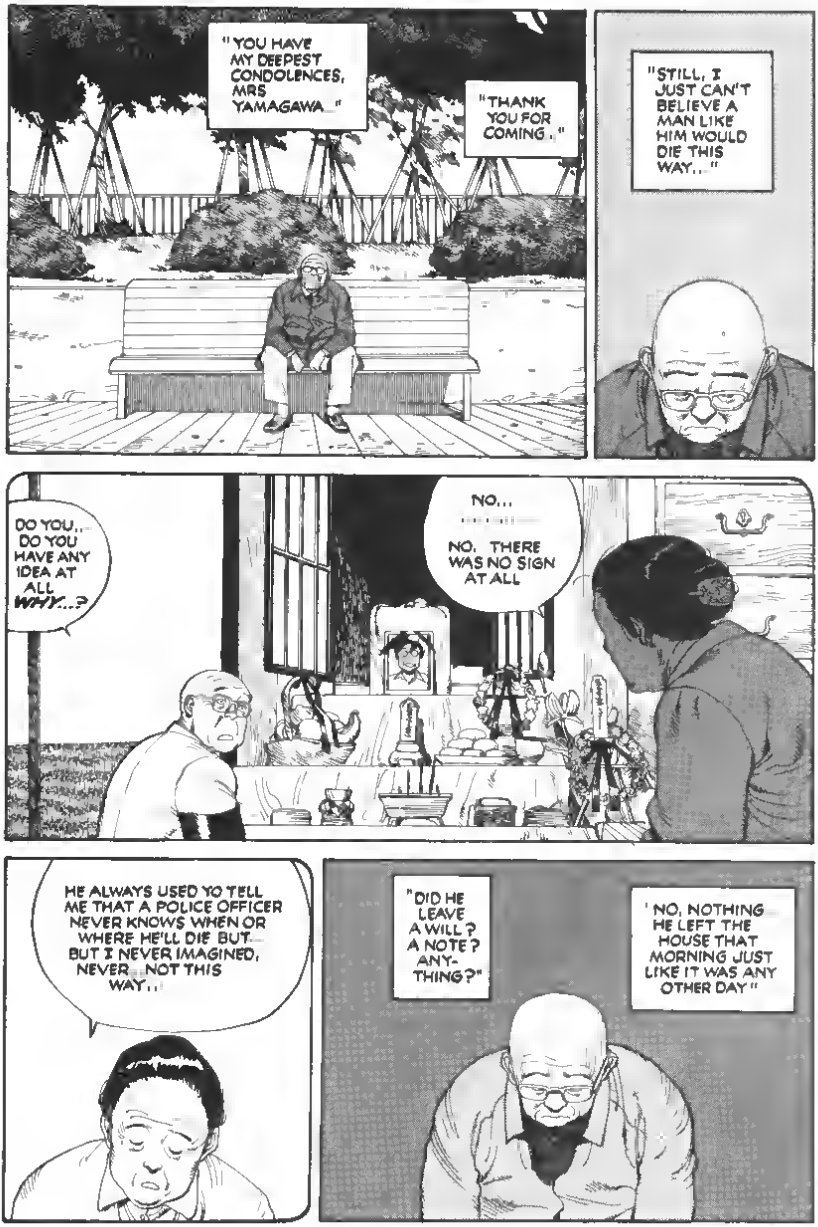
VWHIPP
TAK
T-TAK
REALLY, NOW!!
SPAK
YEE!


ETSUKO, DEAR! WHAT *ARE* YOU DOING?
COMING, MOM!

HEY, GUESS WHAT! MY DAD BOUGHT ME A NEW VIDEO GAME LAST NIGHT.. YA WANNA COME OVER AND PLAY?
YOU CAN COME, TOO, ETSUKO.
'KAY.
JEEZ... PLAYIN' A DUMB OL' GAME WITH DUMB OL' GIRLS..
YOU AN' ME ARE GONNA BUILD A SECRET BASE, OKAY?
WHERE?
YOU DUMMY! WE GOTTA FIND A PLACE FIRST!
WHAT KINDA CART IS IT? A SHOOTER?
SO LIKE, WHEN YOU GET FIVE THOUSAND POINTS, YOU GET ANOTHER ONE..
WAIT UP, OKAY? I GOTTA DROP OFF MY BOOKS!
=fff=..

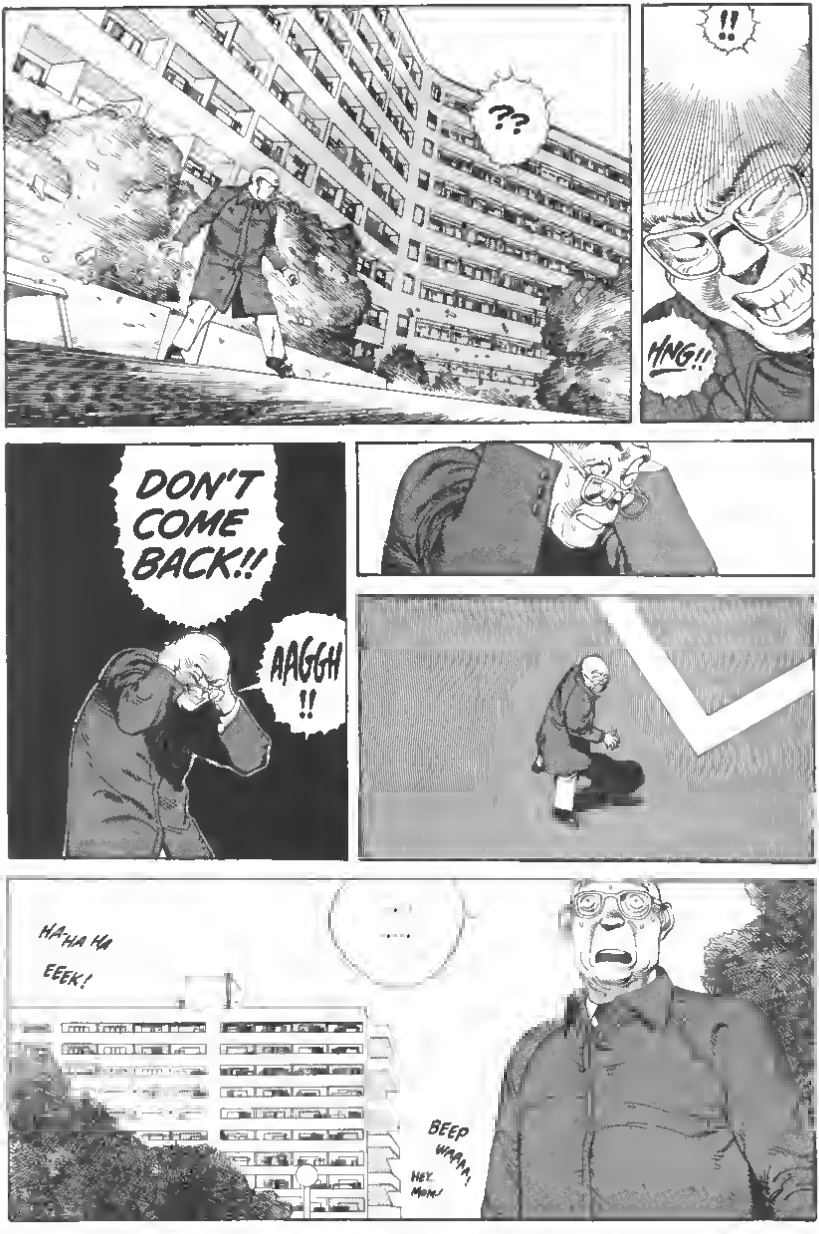
IF YOU LET US PLAY YOUR GAME, WE'LL LET YA INTO OUR SECRET BASE
WHAT'CHA THINK, ETSUKO?
YEAH! IT'S GONNA BE TOTALLY COOL!
OKAY YOU CAN PLAY, BUT YA GOTTA SHOW US YOUR BASE WHEN IT'S FINISHED, OKAY?
NO PROB BUT REMEMBER, IT'S A SECRET BASE SO DON'T TELL ANYONE!
HEY!
ISN'T THAT HIROSHI YOSHIKAWA?
IS IT OKAY IF HE COMES, TOO? HE LIVES NEXT DOOR TO ME!
BOY, IF THAT DOOFUS IS COMING, WE'RE OUTTA HERE RIGHT?
RIGHT!
HUH? WHY'S THAT?
YOU GUYS JUST MOVED HERE, ETSUKO, SO LIKE, YOU DON'T KNOW ABOUT THE YOSHIKAWAS YET
IT'S HIS DAD, YOU KNOW? HE'S BEEN ARRESTED BY THE COPS AN' STUFF AND HIS MOM RAN AWAY, TOO!
HE'S A LUSH, THAT'S WHAT MY MOM SAYS. SHE SAID TO STAY AWAY FROM HIM.

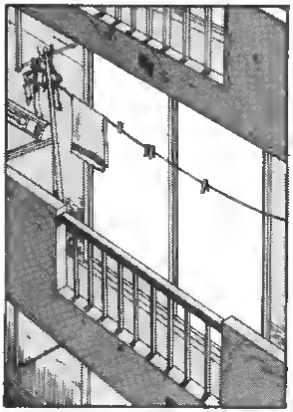
WHAT'S A "LUSH," HUH? HUH?
JEEZ, YOU DUMMY! IT'S A GUY WHO'S ALWAYS DRINKING, RIGHT? BUT IT'S NOT THE SAME AS, LIKE, JUST A DRUNK, SEE?
OH, YEAH...?
HEY, YOU GUYS! HE CAN HEAR YOU!
UH-OH!
OH, MAN! HERE HE COMES!
Y-YA THINK HE'S GONNA TRY TA FIGHT...?
H-HEY, MAN!
HIROSHI...?
.....
COME ON, LET'S GO CHECK OUT THAT CART!
BZAP! KZOW!
PEE-YEW! WHAT'S THAT SMELL?
AW, YOU GUYS-- DON'T!
YAA! DRUNK-MAN AN' BEER-BOY!!

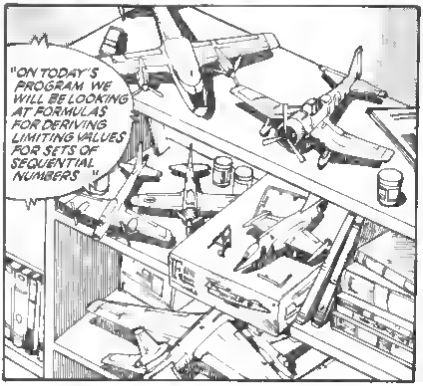

"YOU HAVE MY DEEPEST CONDOLENCES, MRS YAMAGAWA..."
"THANK YOU FOR COMING."
"STILL, I JUST CAN'T BELIEVE A MAN LIKE HIM WOULD DIE THIS WAY..."
DO YOU... DO YOU HAVE ANY IDEA AT ALL WHY...?
NO...
NO. THERE WAS NO SIGN AT ALL
HE ALWAYS USED TO TELL ME THAT A POLICE OFFICER NEVER KNOWS WHEN OR WHERE HE'LL DIE BUT... BUT I NEVER IMAGINED, NEVER... NOT THIS WAY...
"DID HE LEAVE A WILL? A NOTE? ANY-THING?"
"NO, NOTHING HE LEFT THE HOUSE THAT MORNING JUST LIKE IT WAS ANY OTHER DAY"

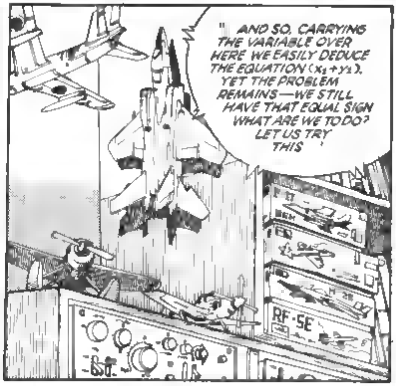
Hmm...
SUICIDES . SUSPICIOUS DEATHS... ACCIDENTS... TWENTY-NINE IN ALL
I'VE BEEN ON THE FORCE A LONG TIME, BUT I'VE NEVER—
?
YA...
YAMAGAWA ?!

YAMAGAWA?
THIS PLACE... DON'T COME HERE... NO MORE...
WHAT THE...
WHO ARE YOU?!


??
!!
HNG!!
DON'T COME BACK!!
AAGGH !!
HA-HA HA EEEK!
BEEP WAAAA!
HEY, MOM!




"ON TODAY'S PROGRAM WE WILL BE LOOKING AT FORMULAS FOR DERIVING LIMITING VALUES FOR SETS OF SEQUENTIAL NUMBERS."


"... AND SO, CARRYING THE VARIABLE OVER HERE WE EASILY DEDUCE THE EQUATION (x_2+y_2). YET THE PROBLEM REMAINS—WE STILL HAVE THAT EQUAL SIGN WHAT ARE WE TO DO? LET US TRY THIS"
RF-5E

"... AND THUS PRODUCING THE SOLUTION, $(x_1+y_1=1)$."
STUPID! STUPID! STUPID!

"... FURTHER SUBTRACTING VALUE TWO FROM VALUE THREE YIELDS THE EQUATION $(x_2-x_3)=(N-y_1)$. YET WE SAW EARLIER THAT $\beta=\beta$ YIELDED..."

TSUTOMU...?
I'LL LEAVE YOUR DINNER RIGHT HERE, ALL RIGHT, DEAR?
Umph
WELL, THEN, YOUR FATHER AND I ARE GOING TO BED NOW...
SHOULD I WAKE YOU UP TOMORROW, SAME TIME AS USUAL?
STUDY! STUDY! STUDY!
YEAH... G'NIGHT.
KCHK
SHAKK
ZERO-4

Hm?
??
??
TAKKA
TAKKA
!
TAKKA
TAKKA
TAKKA
TAKKA

I'M INSPECTOR OKAMURA.
LET'S NOT WASTE ANY TIME, GENTLEMEN. BRING ME UP TO DATE ON EVERYTHING, RIGHT FROM THE BEGINNING.
Y-YES, SIR!
THE VERY FIRST INCIDENT OCCURRED IN 1976, SIR

SO AS YOU CAN SEE, SIR, FOR EVERY SINGLE CASE REPORTED SO FAR, WE HAVE BEEN UNABLE TO OBTAIN ANY SUBSTANTIVE EVIDENCE OF ANY KIND
DO WE HAVE ANY WITNESSES WHO SAW INSPECTOR YAMAGAWA THE EVENING HE JUMPED?
A HOUSEWIFE IN THE COMPLEX REPORTED SEEING HIM ON HER WAY HOME FROM THE GROCERY, SIR
SHE SAID HE WAS SITTING ON A BENCH IN FRONT OF BUILDING THREE, AT APPROXIMATELY SEVEN IN THE EVENING
YAMAGAWA PHONED IN TO HEADQUARTERS AT SEVEN-FORTY-FIVE. THE FIRST REPORT OF HIS DEATH CAME IN AT EIGHT-FIFTEEN.
SO LET ME GET THIS STRAIGHT--RIGHT DURING THIRTY MINUTES OF THE BUSIEST TIME OF THE DAY, WHEN HUSBANDS ARE COMING HOME FROM WORK, INSPECTOR YAMAGAWA ENTERED THE APARTMENT BUILDING AND MADE IT ALL THE WAY TO THE ROOF--AND YET WE DON'T HAVE A *SINGLE* WITNESS WHO SAW HIM DO IT?!
AND TALKING ABOUT THE DEATHS THERE, SIR, IT'S PRACTICALLY TABOO.
THAT'S.. UH. WELL, UH..
EVER SINCE THESE INCIDENTS BEGAN, THE RESIDENTS OP THE TSUTSUMI HOUSING COMPLEX HAVE BEEN PRETTY RELUCTANT TO GO OUT AFTER DARK

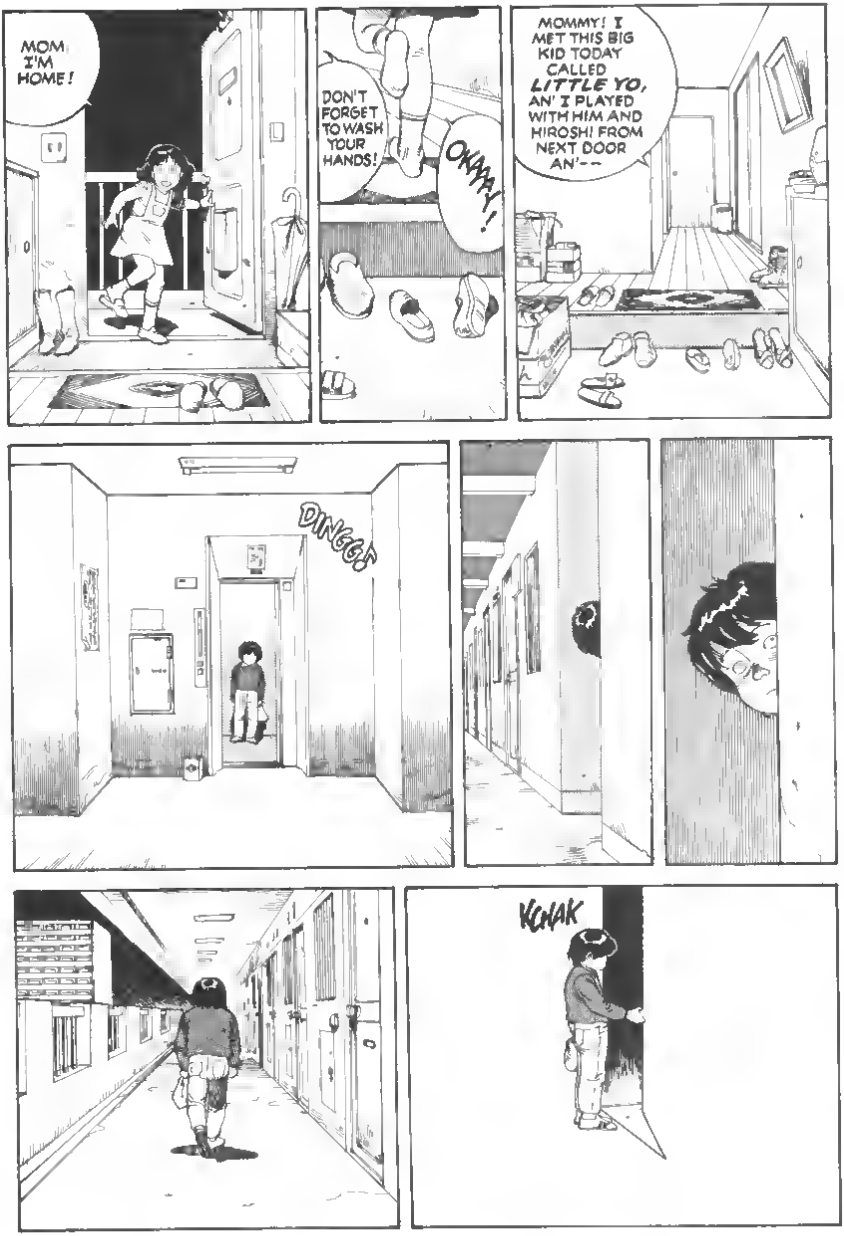
FWAK
WHOOPS!
HEY, WHAT'CHA DOING?
I'M PLAYING CATCH-- WHAT'S IT LOOK LIKE, STUPID?
BY YOURSELF?
YEAH, SO I'M PLAYING BY MYSELF. SO WHAT?!
HERE, CATCH!
NO! WAI- -
THWAK
EEEK! SORRY!!

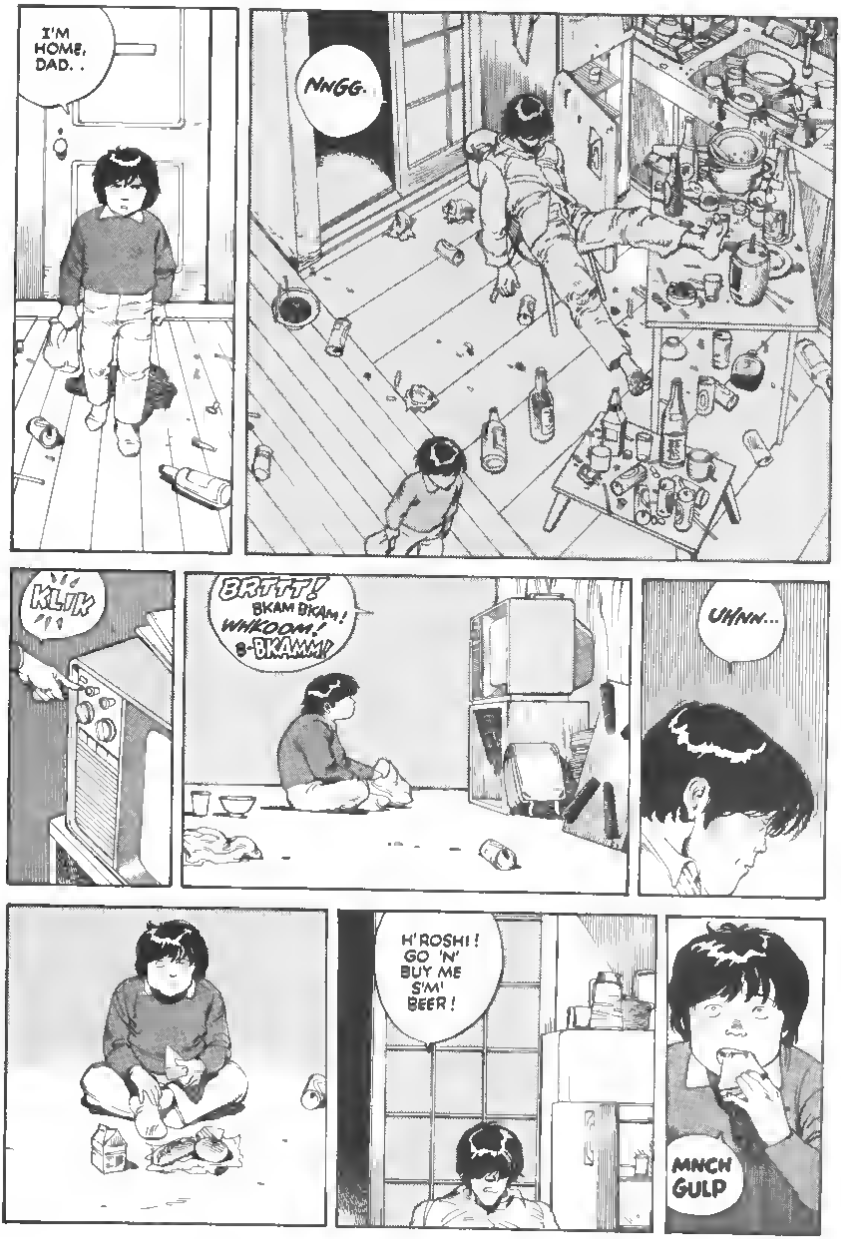
NOW I'M READY-- LET'S GO!
'KAY!
OOPS ..
JEEZ, "OOPS" IS RIGHT!
FWAK
POK POK
HEY, IT'S LITTLE YO!

ORDER ME A TEMPURA AND RICE, OKAY?!
HOW'S THE TEMPURA AT THAT PLACE? ANY GOOD?
AH, HELLO, INSPECTOR!
Uh, TAKAYAMA, RIGHT?
YES, SIR
SO TELL ME TAKAYAMA--DO YOU BELIEVE?
Huh?
WELL, uh.
YOU MEAN LIKE GHOSTS, SIR?
WHEN I WAS A KID I SAW ONE OF THOSE, WHAT'CHA CALL'EMS... WILL-O'-THE-WISPS?
BUT YOU WANT MY GUT FEELINGS? YEAH SURE I BELIEVE IN THEM! LEMME TELL YA, THERE WAS THIS CASE I WAS RUNNING TWO YEARS AGO...

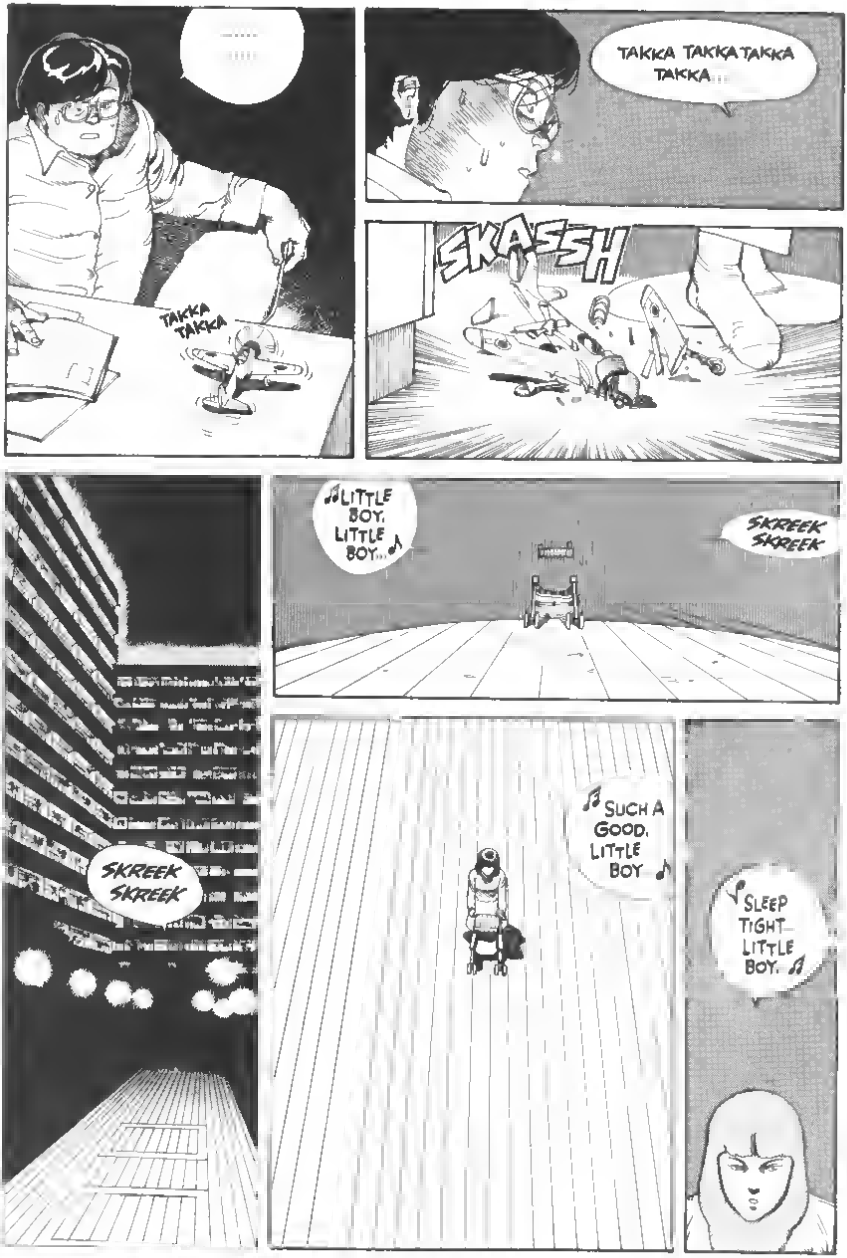
SO THAT REALLY SENT THE CHILLS UP MY SPINE THAT TIME, YEAH.
INSPECTOR OKAMURA! YOUR FOOD IS HERE!
RIGHT THANKS!
SIR.. ?
TELL ME A BIT MORE ABOUT THAT CASE SOMETIME, WILL YOU?
AND BY THE WAY MAKE SURE YOU TAKE ME TO THAT TEMPURA PLACE FOR LUNCH ONE OF THESE DAYS, ALL RIGHT?
YEAH SURE,, SIR?
FWAK
HAH!
I'M GONNA GET IT! ME!
UH! UH! I CATCH!
UH? UH!
AH HA HA!
JEEZ LITTLE YO CAN'T YOU EVEN CATCH?!
UH-OH! LOOK HOW LATE IT IS-- I GOTTA GET HOME
SEIKO
NO WAY! YOU'RE NOT LEAVING ALREADY?

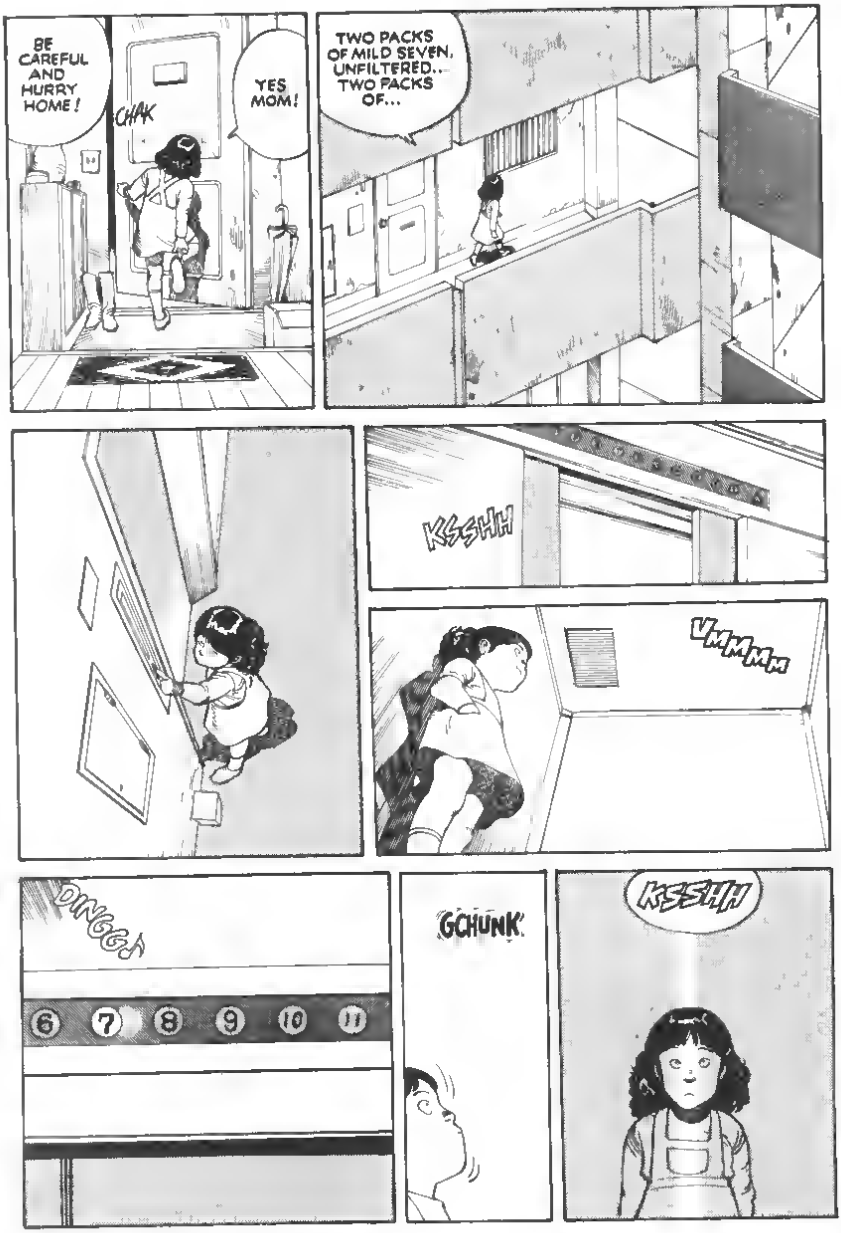
BUT IT'S DINNERTIME. DON'T YOU NEED TO GO HOME, TOO?
UH... ME?
WE, UMM... WE EAT KINDA LATE.
'KAY, THEN!
SEE YOU TOMOR-ROW!
AW, RATS...
GHOSTS, HUH...

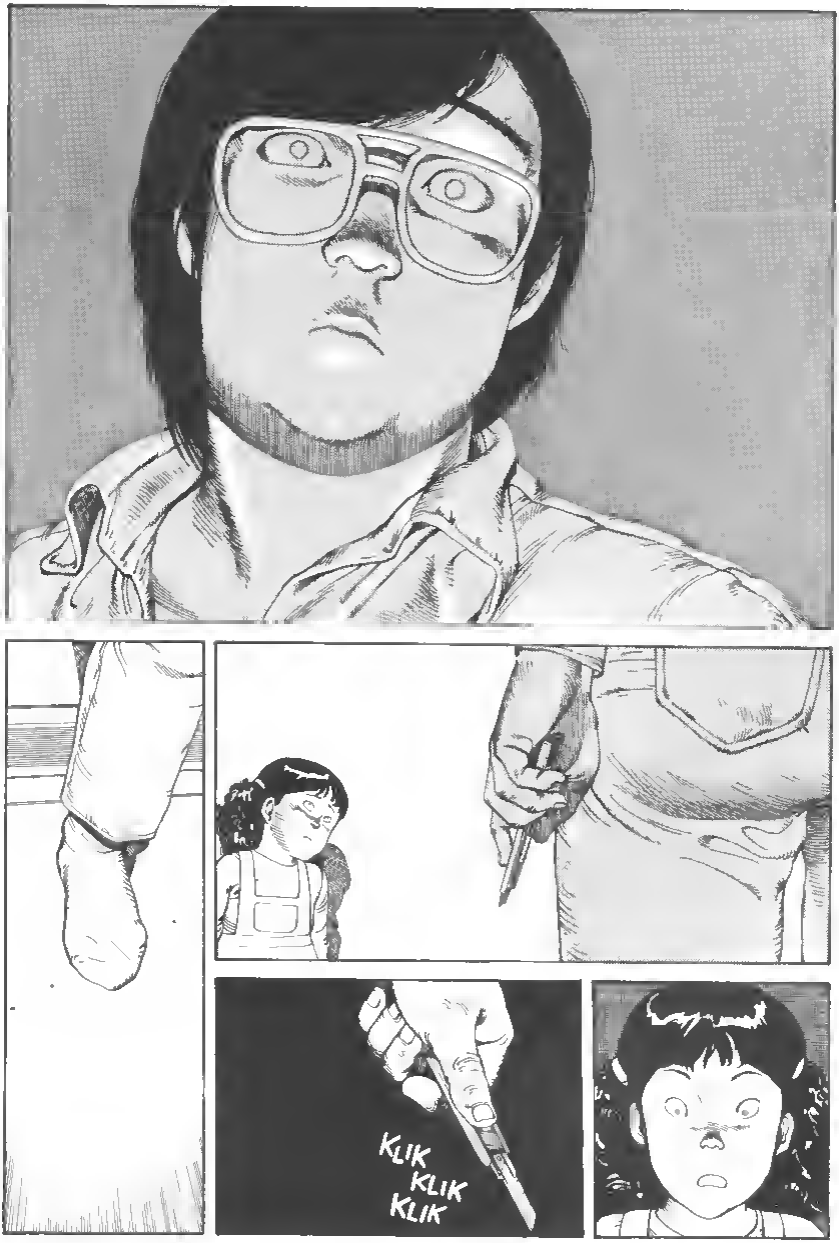

MOM, I'M HOME!
DON'T FORGET TO WASH YOUR HANDS!
OKAAY!
MOMMY! I MET THIS BIG KID TODAY CALLED LITTLE YO, AN' I PLAYED WITH HIM AND HIROSHI FROM NEXT DOOR AN'--
DINGG!
KCHAK


I'M HOME, DAD. .
NNGG.
KLIK
BRTTT! BKAM BKAM! WHKOOM! B-BKAMM!
UHNN...
H'ROSHI! GO 'N' BUY ME S'M' BEER!
MNCH GULP

HIROSHI!!!!!
GIMME BEER!!
HIRO..
shi
ngg...
I MUSTA BEEN IMAGINING THINGS...
!
TAKKA TAKKA


TAKKA TAKKA
TAKKA TAKKA TAKKA TAKKA
SKASSH
LITTLE BOY, LITTLE BOY...
SKREEK SKREEK
SKREEK SKREEK
SUCH A GOOD, LITTLE BOY
SLEEP TIGHT— LITTLE BOY.

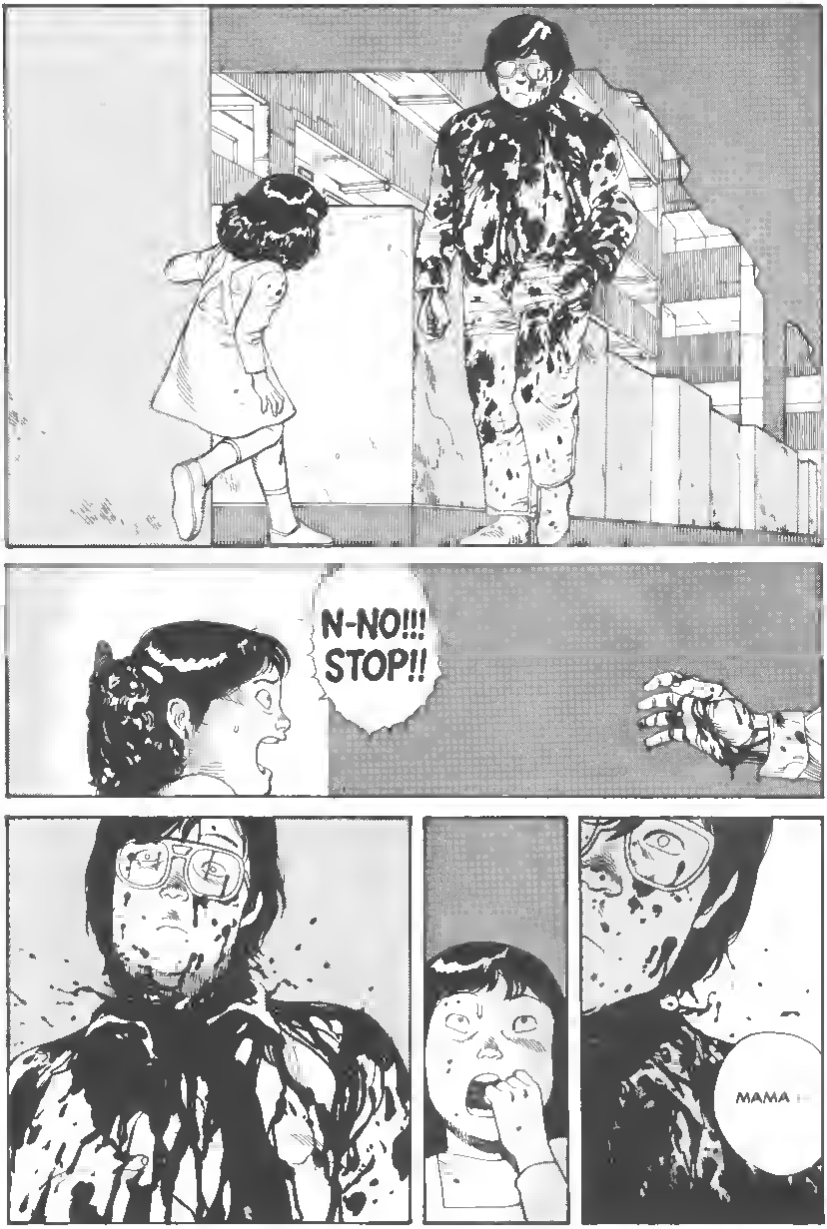

BE CAREFUL AND HURRY HOME!
CHAK
YES MOM!
TWO PACKS OF MILD SEVEN, UNFILTERED.. TWO PACKS OF...
KSSHH
VMMMMM
DINGG♪
6 7 8 9 10 11
GCHUNK
KSSHH

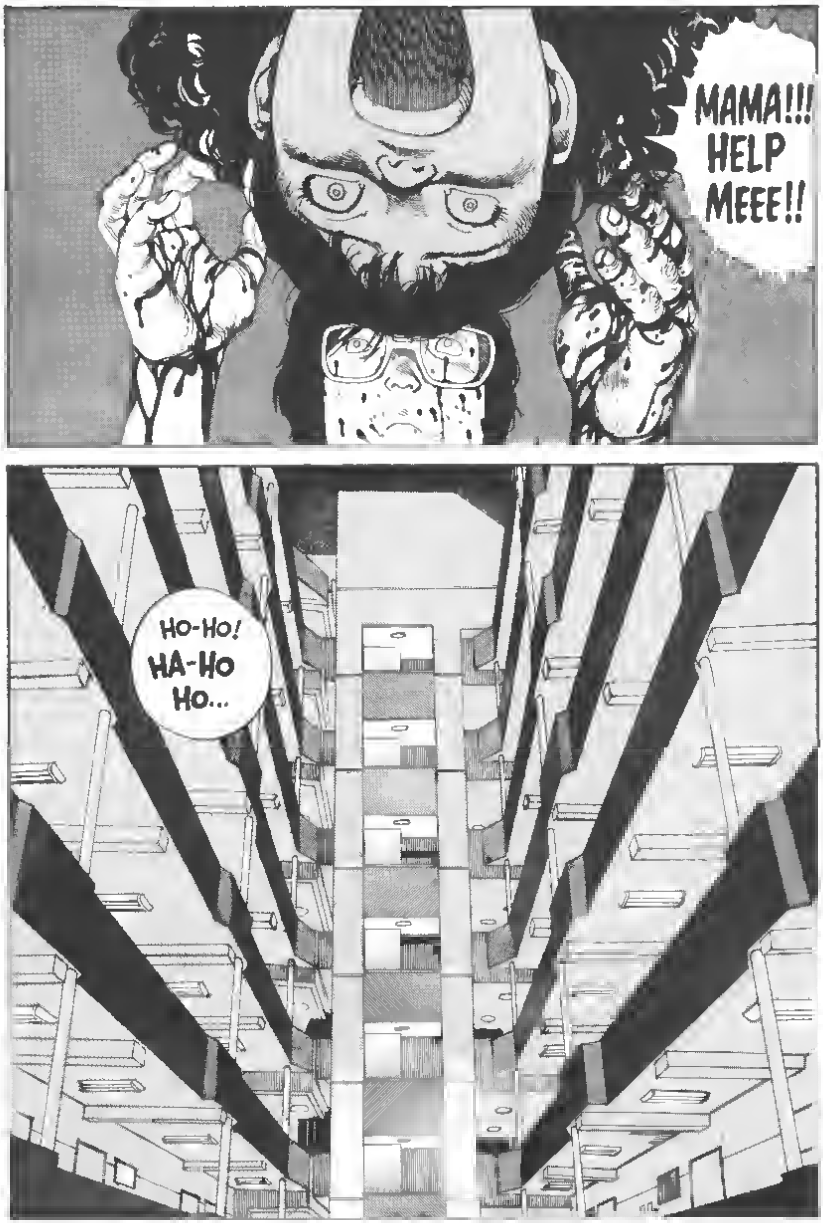

KLIK
KLIK
KLIK

THAP
!
SKRAKK

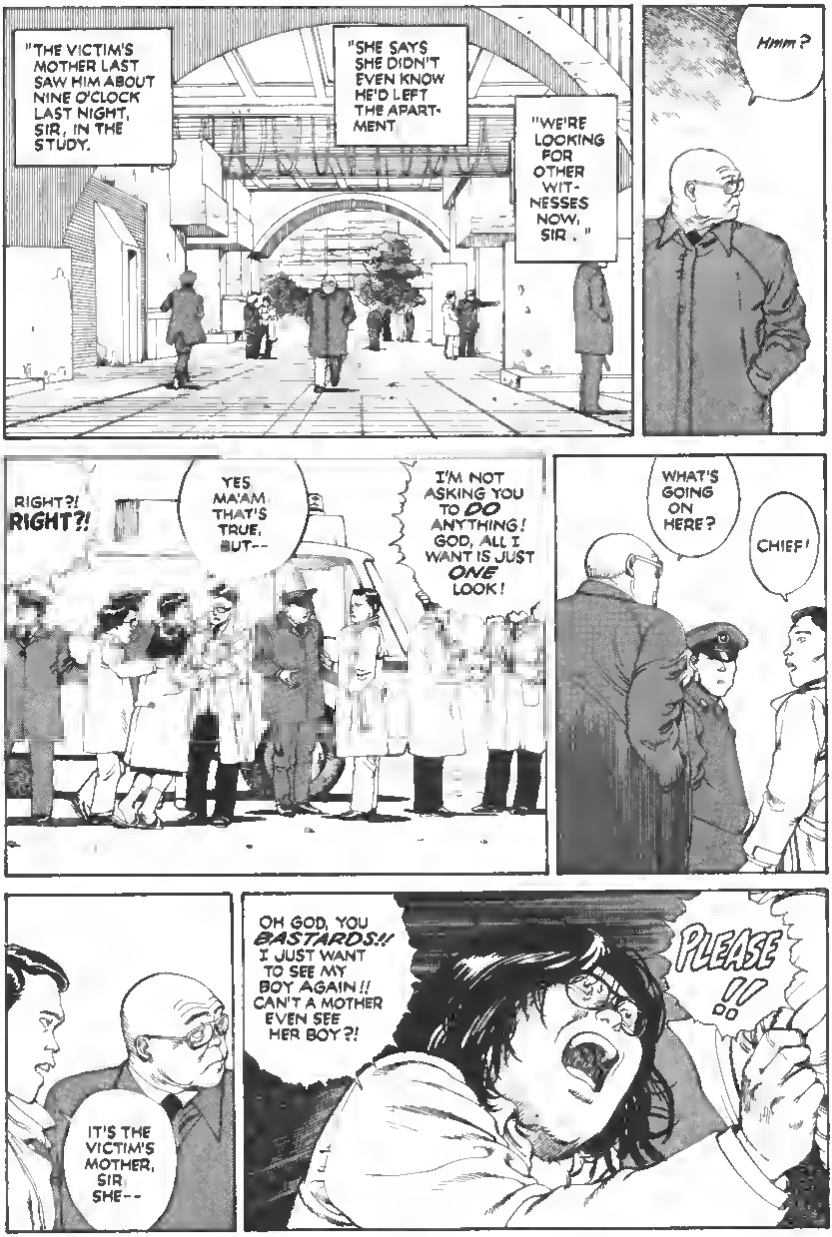
KLIK
KLIK
KLIK
WHOO
UH ... ?
HO-HO!
AAAH!!

KSSHHH
STOP IT!!!
YEE!
KCCH
EEEK!
SKLUSSHH


N-NO!!!
STOP!!
MAMA!

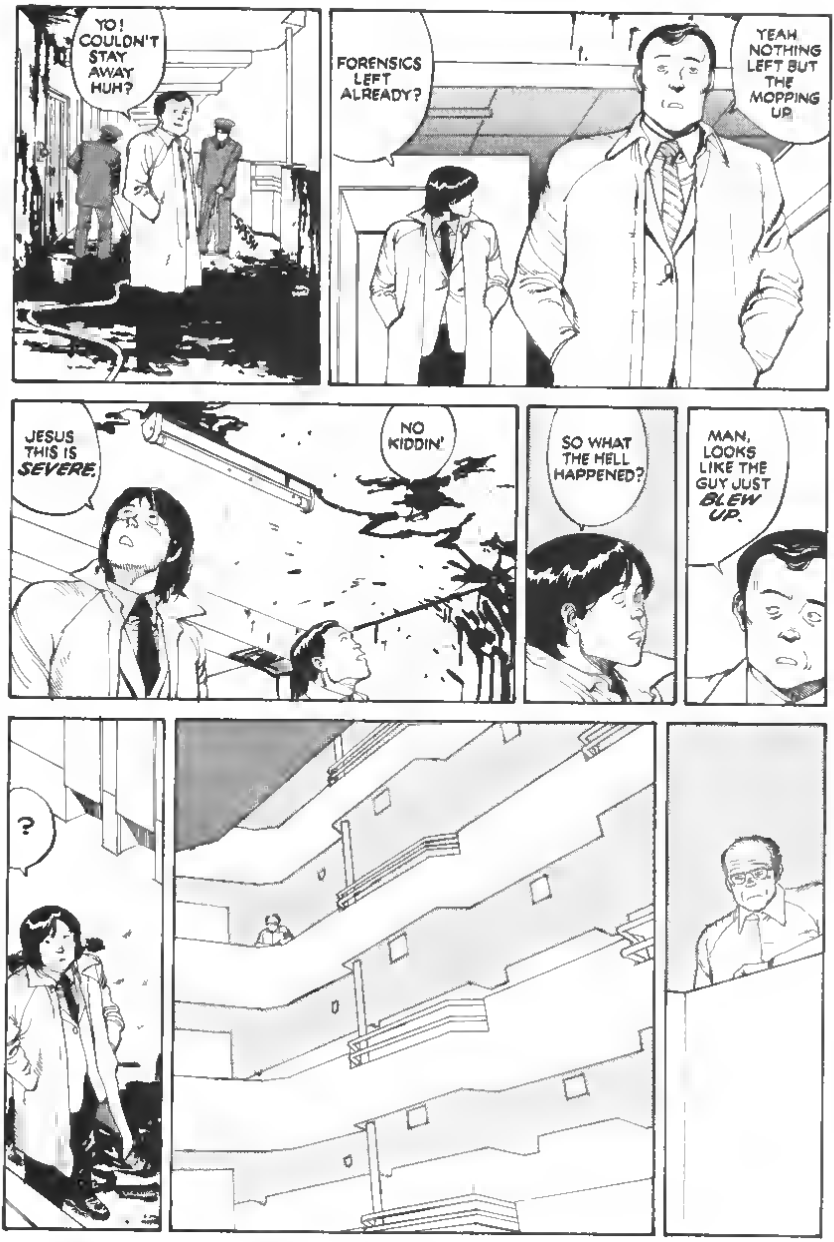

MAMA!!! HELP MEEE!!
HO-HO! HA-HO HO...

WHERE'S THE GIRL NOW?
DOWN IN THE HOUSING MEDICAL CLINIC. SHOT FULL OF SEDATIVES. SHE'S STILL ASLEEP
HOW LONG BEFORE SHE CAN TALK TO US?
I'LL HAVE TO ASK THE DOCTOR
OKAY WE'VE GOT ENOUGH HERE
SCRUB THE PLACE DOWN!


"THE VICTIM'S MOTHER LAST SAW HIM ABOUT NINE O'CLOCK LAST NIGHT, SIR, IN THE STUDY.
"SHE SAYS SHE DIDN'T EVEN KNOW HE'D LEFT THE APARTMENT.
"WE'RE LOOKING FOR OTHER WITNESSES NOW, SIR."
Hmm?
RIGHT?! RIGHT?!
YES, MA'AM, THAT'S TRUE, BUT--
I'M NOT ASKING YOU TO DO ANYTHING! GOD, ALL I WANT IS JUST ONE LOOK!
WHAT'S GOING ON HERE?
CHIEF!
IT'S THE VICTIM'S MOTHER, SIR. SHE--
OH GOD, YOU BASTARDS!! I JUST WANT TO SEE MY BOY AGAIN!! CAN'T A MOTHER EVEN SEE HER BOY?!
PLEASE!!

WEEOOW
WEEOOW
SASAKI ?! THAT BOY WHO—
OH!
YES. HIS DAD'S ON OUR BLOCK ASSOCI-ATION!
THE LITTLE GIRL WAS FROM THAT NEW FAMILY UP ON SEVEN..
TSUTOMU SASAKI. ?
SO I HEARD!
WHERE'S OKAMURA?
HE WAS OVER AT THE CRIME SCENE JUST A FEW MINUTES AGO.
HEY, TAKAYAMA! I THOUGHT YOU HAD THE DAY OFF.
NO REST FOR THE WEARY. NOT WITH *THIS* SHIT GOING ON WHERE'S THE BOSS ?

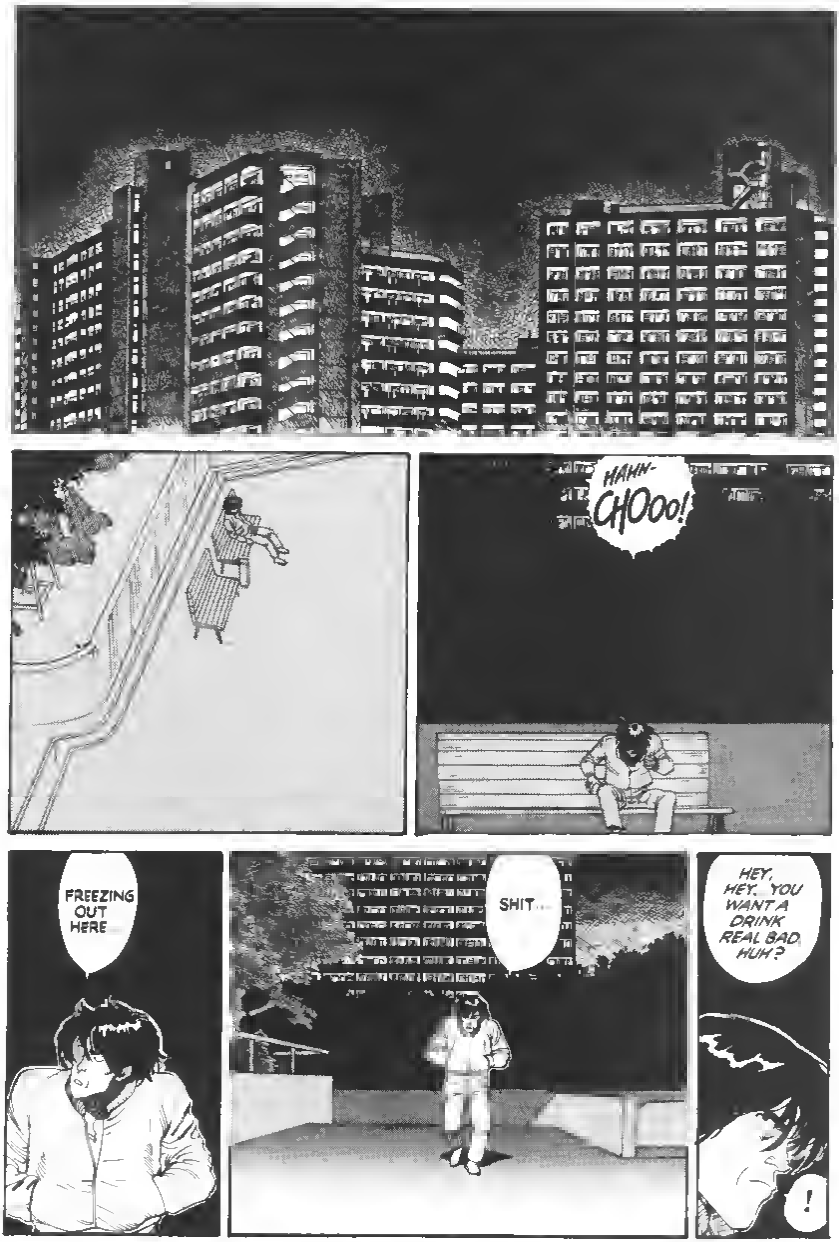
WELL, SHE HAS RECEIVED QUITE A SHOCK EVEN AFTER SHE WAKES UP SHE REALLY SHOULDN'T BE DISTURBED FOR A WHILE
WHAT DO YOU MEAN BY "A WHILE"?
I'D SAY AT LEAST A WEEK
INSPECTOR!
ALL RIGHT, VERY WELL BUT BEFORE WE GO, THOUGH I WOULD LIKE TO AT LEAST LOOK AT THE CHILD.
THAT'S HER MOTHER
INSPECTOR OKAMURA, MA'AM.


YO! COULDN'T STAY AWAY HUH?
FORENSICS LEFT ALREADY?
YEAH NOTHING LEFT BUT THE MOPPING UP.
JESUS THIS IS SEVERE.
NO KIDDIN'
SO WHAT THE HELL HAPPENED?
MAN, LOOKS LIKE THE GUY JUST BLEW UP.
?

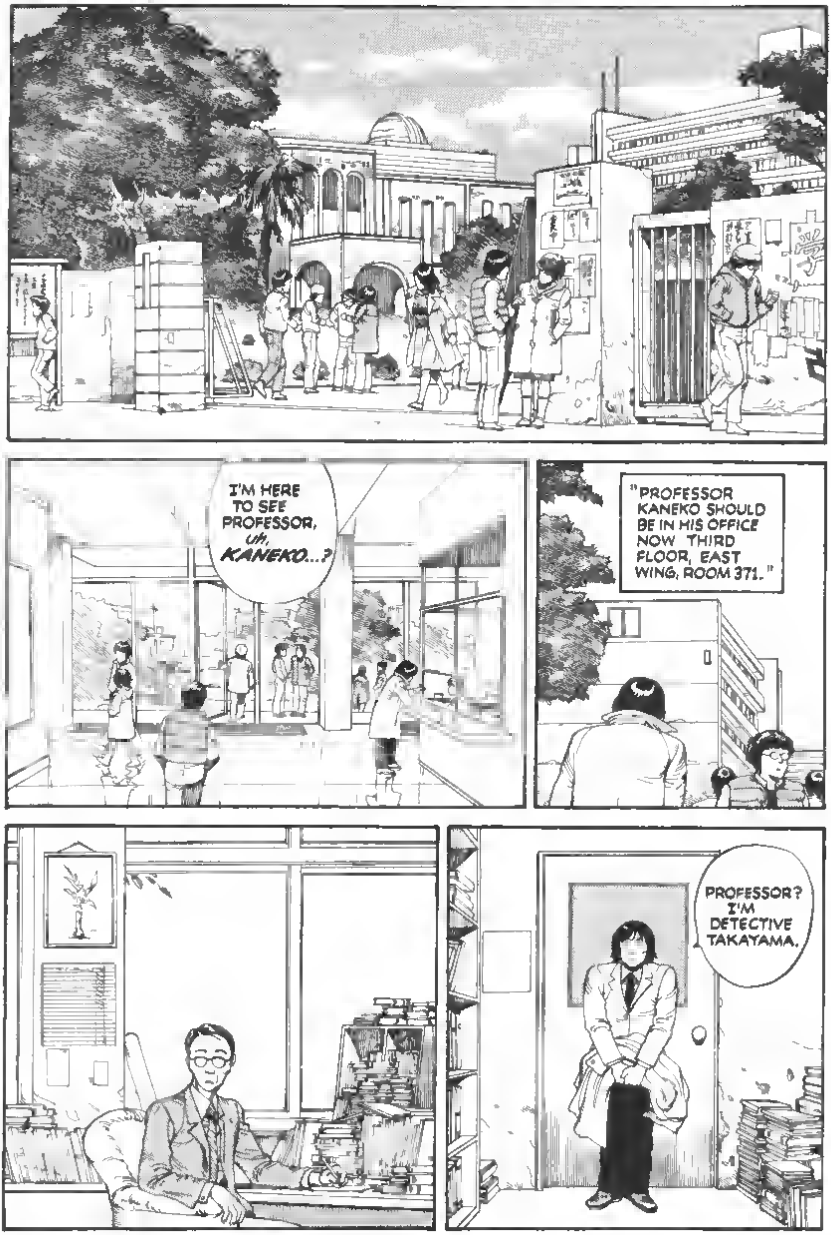
HEY, TAKAYAMA! YOU OKAY?
Y-YAMA
NO, NO. IT'S NOTHING.
I...

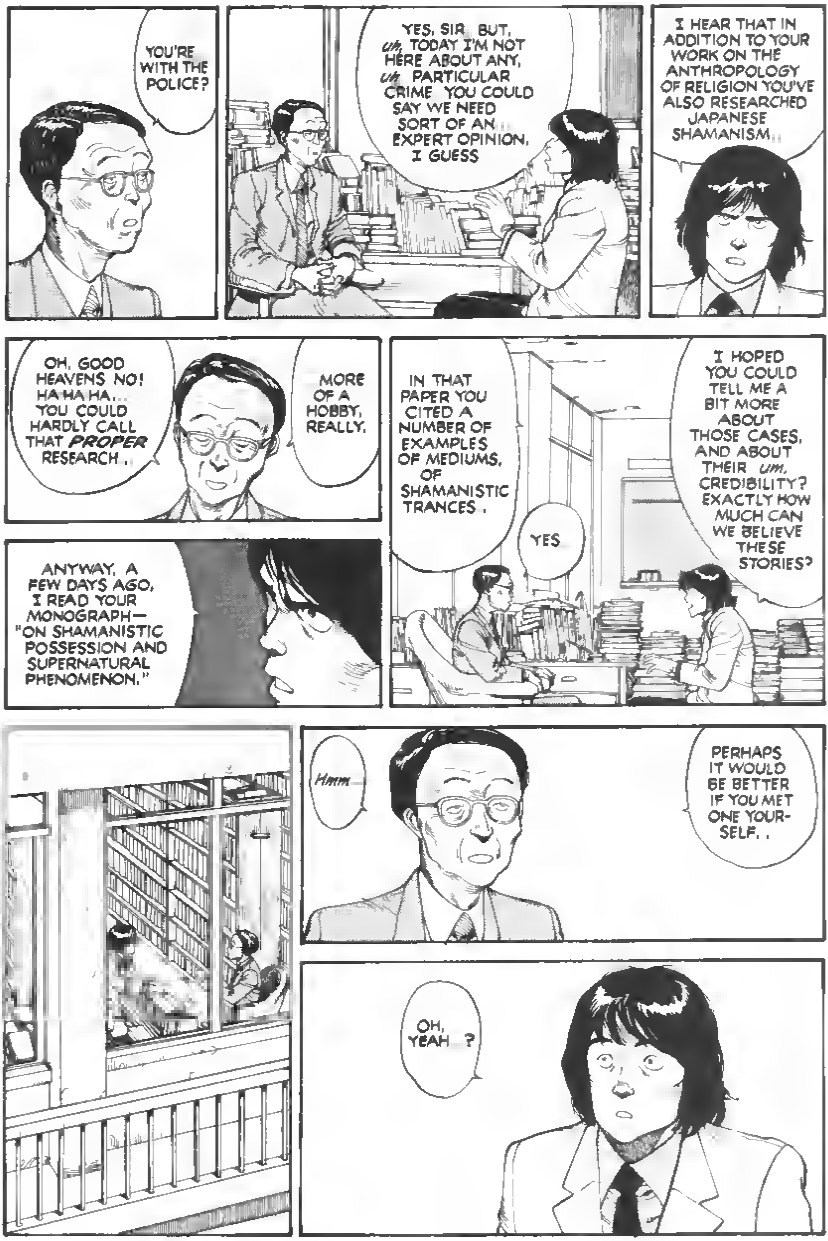
HEY THERE'S LITTLE YO.

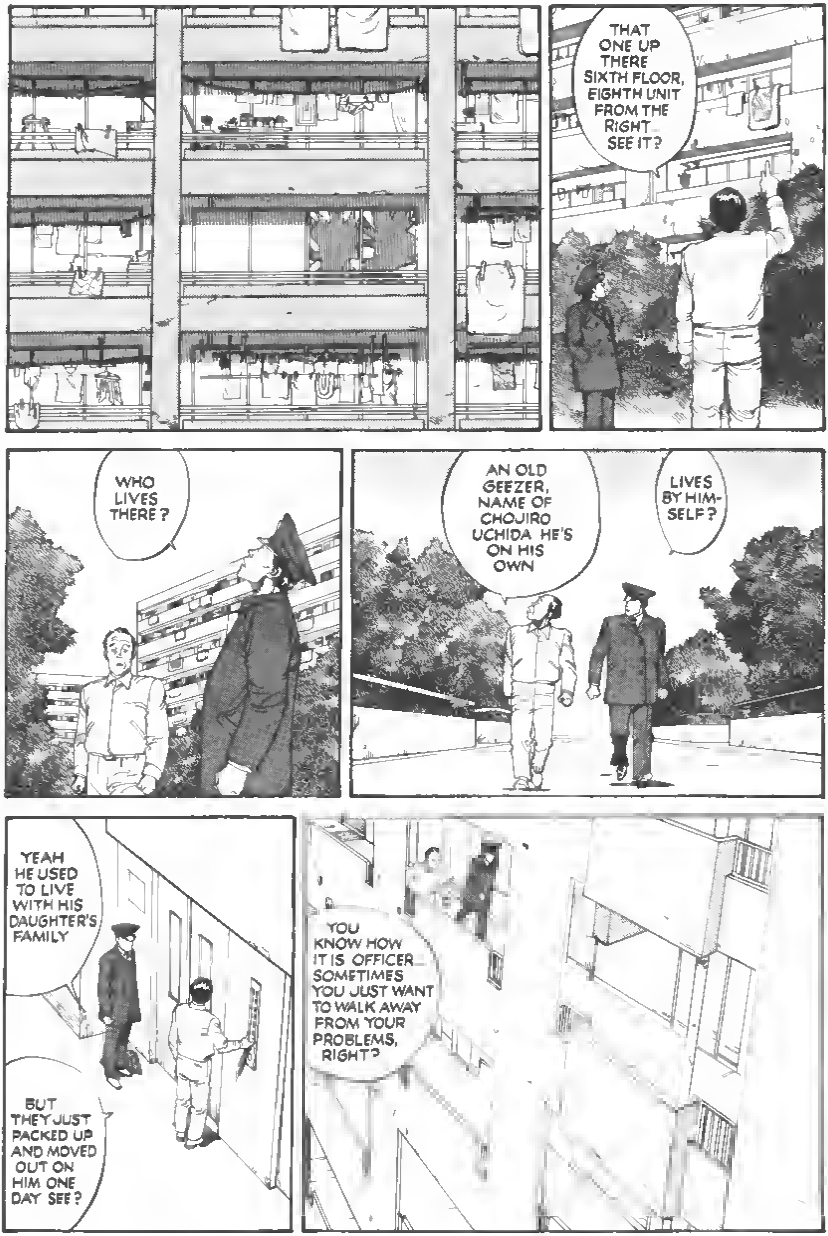
YO!! HEY!
POK
WHAT'S UP?
UH... UHNN UH..
OH, YEAH..
I HEARD ETSUKO'S GONNA BE ALL RIGHT.
THAT'S COOL, HUH?
C'MON

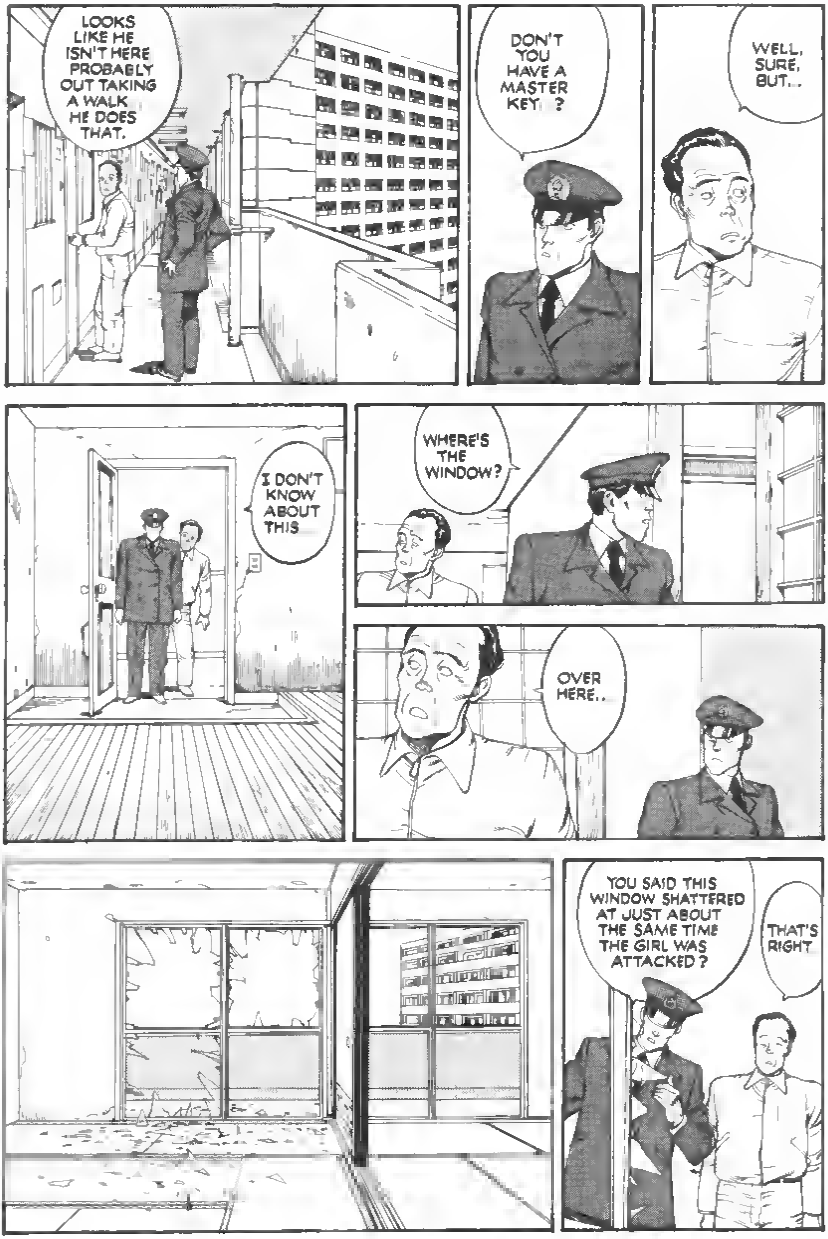

HAHN-
CHOOO!
FREEZING OUT HERE
SHIT...
HEY, HEY. YOU WANT A DRINK REAL BAD, HUH?
!

WHAT THE F-?!
I CAN GIVE YOU SOMETHIN' EVEN BETTER!
SHUT YOUR FACE, ASSHOLE! COME OUT AND—
UHH MMPH..


I'M HERE TO SEE PROFESSOR, uh, KANEKO...?
"PROFESSOR KANEKO SHOULD BE IN HIS OFFICE NOW. THIRD FLOOR, EAST WING, ROOM 371."
PROFESSOR? I'M DETECTIVE TAKAYAMA.


YOU'RE WITH THE POLICE?
YES, SIR. BUT, *uh*, TODAY I'M NOT HERE ABOUT ANY, *uh* PARTICULAR CRIME. YOU COULD SAY WE NEED SORT OF AN... EXPERT OPINION, I GUESS
I HEAR THAT IN ADDITION TO YOUR WORK ON THE ANTHROPOLOGY OF RELIGION YOU'VE ALSO RESEARCHED JAPANESE SHAMANISM...
OH, GOOD HEAVENS NO! HA HA HA... YOU COULD HARDLY CALL THAT ***PROPER*** RESEARCH.
MORE OF A HOBBY, REALLY.
IN THAT PAPER YOU CITED A NUMBER OF EXAMPLES OF MEDIUMS, OF SHAMANISTIC TRANCES.
YES.
I HOPED YOU COULD TELL ME A BIT MORE ABOUT THOSE CASES, AND ABOUT THEIR *um*, CREDIBILITY? EXACTLY HOW MUCH CAN WE BELIEVE THESE STORIES?
ANYWAY, A FEW DAYS AGO, I READ YOUR MONOGRAPH— "ON SHAMANISTIC POSSESSION AND SUPERNATURAL PHENOMENON."
Hmm...
PERHAPS IT WOULD BE BETTER IF YOU MET ONE YOURSELF..
OH, YEAH...?


THAT ONE UP THERE SIXTH FLOOR, EIGHTH UNIT FROM THE RIGHT SEE IT?
WHO LIVES THERE?
AN OLD GEEZER, NAME OF CHOJIRO UCHIDA HE'S ON HIS OWN
LIVES BY HIM-SELF?
YEAH HE USED TO LIVE WITH HIS DAUGHTER'S FAMILY
BUT THEY JUST PACKED UP AND MOVED OUT ON HIM ONE DAY SEE?
YOU KNOW HOW IT IS OFFICER SOMETIMES YOU JUST WANT TO WALK AWAY FROM YOUR PROBLEMS, RIGHT?


LOOKS LIKE HE ISN'T HERE PROBABLY OUT TAKING A WALK. HE DOES THAT.
DON'T YOU HAVE A MASTER KEY! ?
WELL, SURE, BUT..
I DON'T KNOW ABOUT THIS
WHERE'S THE WINDOW?
OVER HERE..
YOU SAID THIS WINDOW SHATTERED AT JUST ABOUT THE SAME TIME THE GIRL WAS ATTACKED?
THAT'S RIGHT

STILL, ARE YOU SURE SOMEONE LIVES HERE? THERE ISN'T A STICK OF FURNITURE IN THIS PLACE
YEAH... STRANGE.
Hm?
A RING
PSYCHIC
HELLO...? ANYBODY HO--
KYAA- AAIEE!

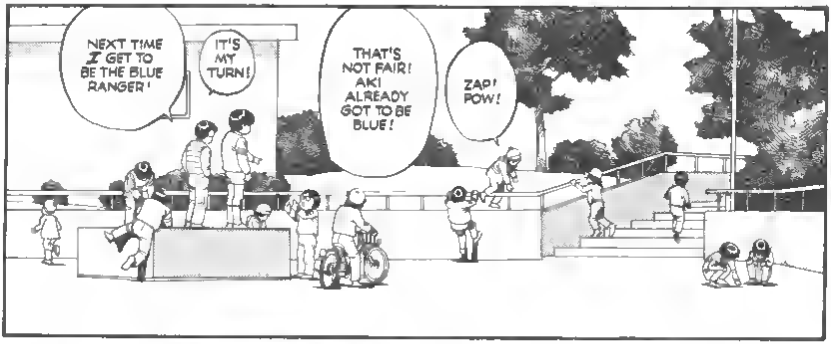
LOOKS LIKE HE ISN'T HERE PROBABLY OUT TAKING A WALK HE DOES THAT
DON'T YOU HAVE A MASTER KEY ?
WELL, SURE, BUT...
I DON'T KNOW ABOUT THIS...
WHERE'S THE WINDOW?
OVER HERE...
YOU SAID THIS WINDOW SHATTERED AT JUST ABOUT THE SAME TIME THE GIRL WAS ATTACKED?
THAT'S RIGHT.

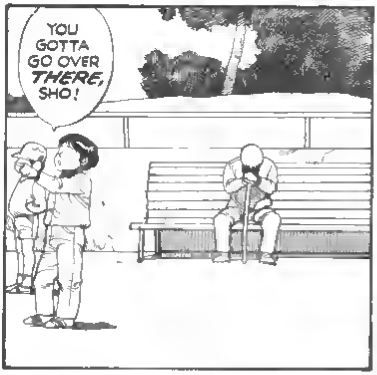
STILL, ARE YOU SURE SOMEONE LIVES HERE? THERE ISN'T A STICK OF FURNITURE IN THIS PLACE
YEAH STRANGE
Hm?
A RING
PSYCHIC
HELLO..? ANYBODY HO--
KYAA- AAIEE!

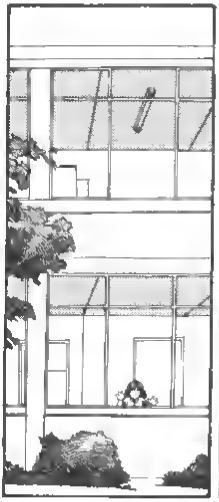
HYAAA...
HIEEE!
ATEEYAH!!
EYA!?
王将
Uh
Hi
KIEEEE!!
SHE IS TRULY POSSESSED!
IS— IS IT THE FOX GOD?
VERILY!!
THIS IS A MOST POWERFUL SPELL. BURN IT. MIX THE ASHES IN WATER, AND MAKE HER DRINK.

IF THAT DOESN'T WORK, BRING HER TO ME.
THANK YOU. THANK YOU SO MUCH
NEXT.
HEEYAEEE!
CHRIST.
WELL YES. THERE ARE SOME CHARLATANS OUT THERE, PERHAPS MOST OF THEM.
OF ALL THE SHAMANS I'VE MET ONLY TWO REALLY GAVE ME PAUSE. ONE WAS A MONK AT THE MT ONTAKE MONASTERY.
AND THAT WAS BACK WHEN I WAS FIRST GOING AROUND THE COUNTRY RESEARCHING THE BOOK. GOODNESS, IT MUST BE TEN YEARS AGO ALREADY. AT THAT TIME HE WAS AT LEAST SEVENTY, SO I SUPPOSE HE'S GONE NOW.
BUT THE OTHER ONE LIVES HERE IN TOKYO.
NONOMURA. MISS NORIKO NONOMURA.
YES. PROFESSOR KANEKO CALLED ME.
IS THIS SOME KIND OF RESEARCH?
WELL, NO, ACTUALLY. IT'S MORE LIKE, HOW SHOULD I SAY? WE NEED AN EXPERT OPINION
IT'S NOTHING SPECIAL, REALLY. IT'S WELL, LEMME EXPLAIN

..SO YOU SEE, WE AT THE DEPARTMENT HAVE BASICALLY JUST BEEN SPINNING OUR WHEELS. AND SINCE THE INVESTIGATION HAS DRAGGED ON SO LONG, ALL KINDS OF SHADY CHARACTERS HAVE STARTED GOING DOOR TO DOOR IN THE COMPLEX--SELLING GOOD LUCK CHARMS TO THE RESIDENTS, CLAIMING TO BE EXORCISTS. YOU NAME IT. IT'S A REAL MESS
IT CERTAINLY IS A VERY STRANGE STORY, OFFICER
NO KIDDING, EVERY CASE JUST DRIES UP--NO LEADS, NO CLUES. NOTHING.
SHALL WE GO, THEN?
HUH? RIGHT NOW?
THAT'S WHAT YOU REALLY CAME FOR, ISN'T IT?


NEXT TIME I GET TO BE THE BLUE RANGER!
IT'S MY TURN!
THAT'S NOT FAIR! AKI ALREADY GOT TO BE BLUE!
ZAP! POW!


YOU GOTTA GO OVER THERE, SHO!



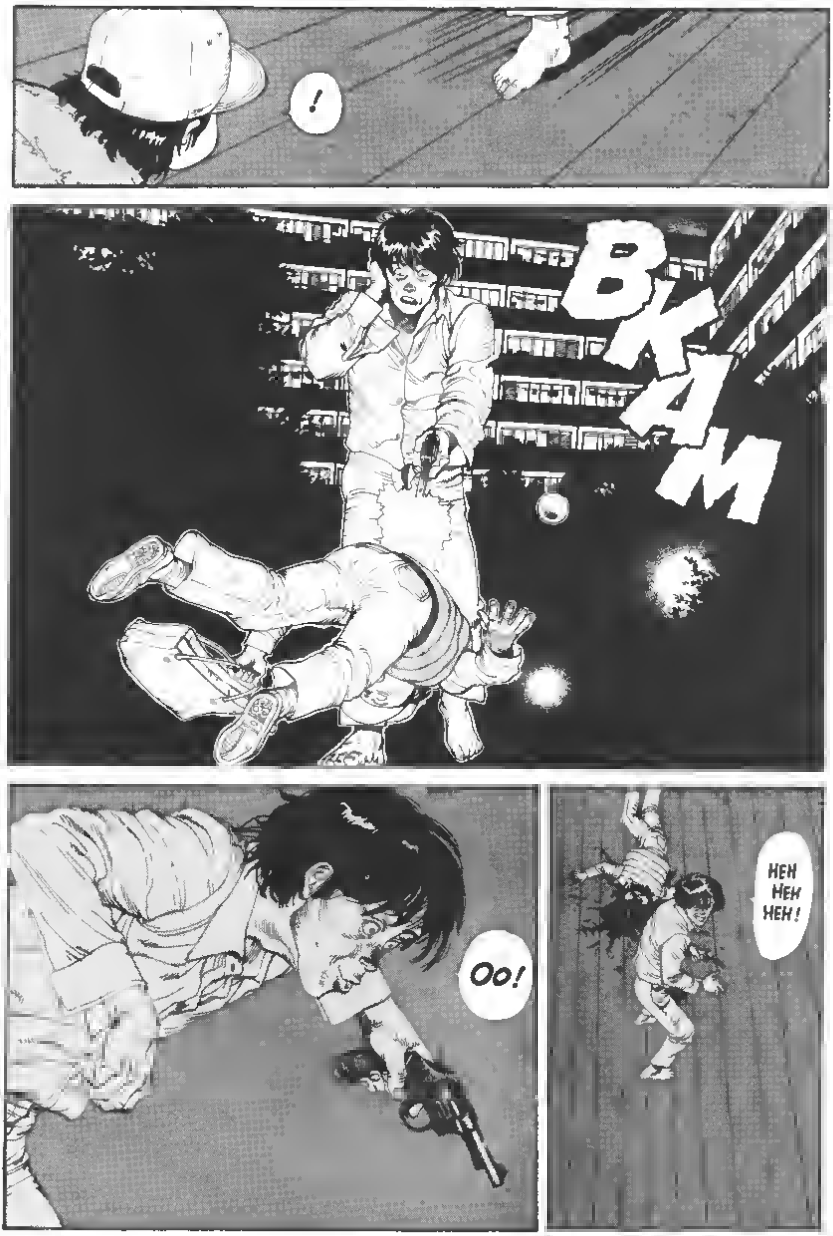
KRAK

IT'S A HUGE COMPLEX.. GOES ON FOREVER
IT CERTAINLY DOES.
?!
THE MAIN ENTRANCE IS—
WHAT? SOMETHING WRONG?
NO. IT'S JUST.

ARE YOU OKAY? YOU LOOK KINDA
HEY!
HA-HA!
BANG! YOU'RE DEAD!
BANG! BANG!
I... C-CAN'T STAY HERE...
WHAT. ?!?
I-I'VE NEVER FELT ANYTHING LIKE THIS BEFORE... IT'S, IT'S UNBELIEV-ABLE...
WAIT! MISS NONOMURA.?

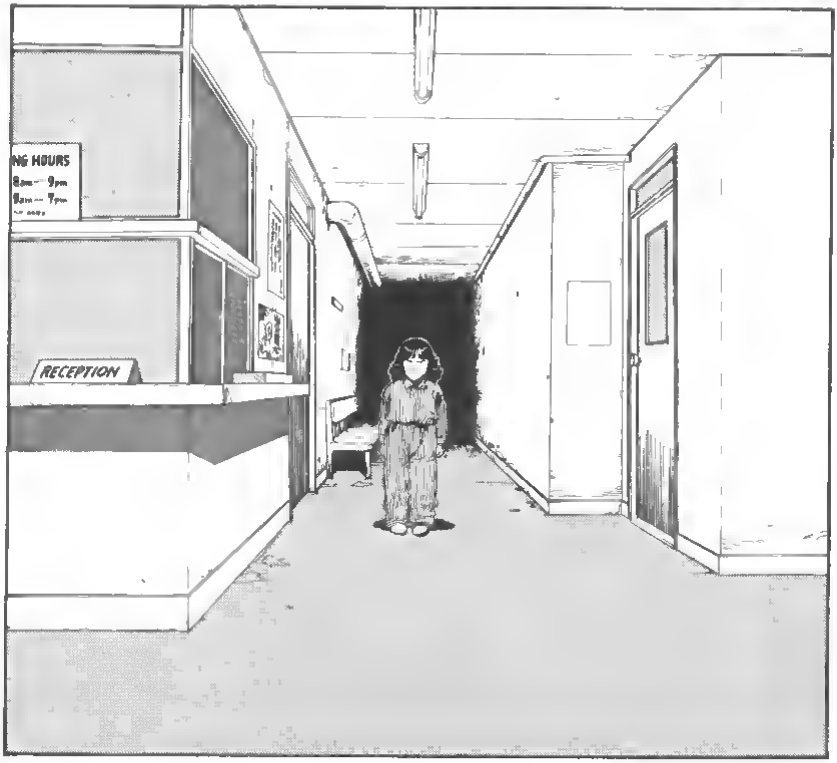
ETSUKO! WHAT ARE YOU DOING OUT OF BED?! DID THE DOCTOR TELL YOU YOU COULD GET UP?!
MAMA..?
:hahh:
:huhh:
:hahh:
WHERE ARE YOU GOING? WHY--
I.. I'VE NEVER SENSED ANYTHING LIKE THAT IN MY LIFE! IT'S TERRIBLE! TERRIBLE.. I'VE GOT TO GET AWAY..
IT'S. IT'S TOO BIG FOR ME! TOO MUCH!
YOU! YOU MUST LEAVE, TOO! I DON'T KNOW HOW MANY PEOPLE HAVE DIED SO FAR, BUT THERE'LL BE MORE!
MANY MORE! TEN DEAD, TWENTY..
TWENTY ?!

THE CHILDREN! YOU MUST WATCH OUT FOR THE CHILDREN!
WHAT?
"THE CHILDREN"..?
G'NIGHT! SEE YA!
OKAY!
"GO, GO POWER RANGERS..."
WOW!
A BALL!
AM I IN LUCK TONIGHT OR WHAT?!

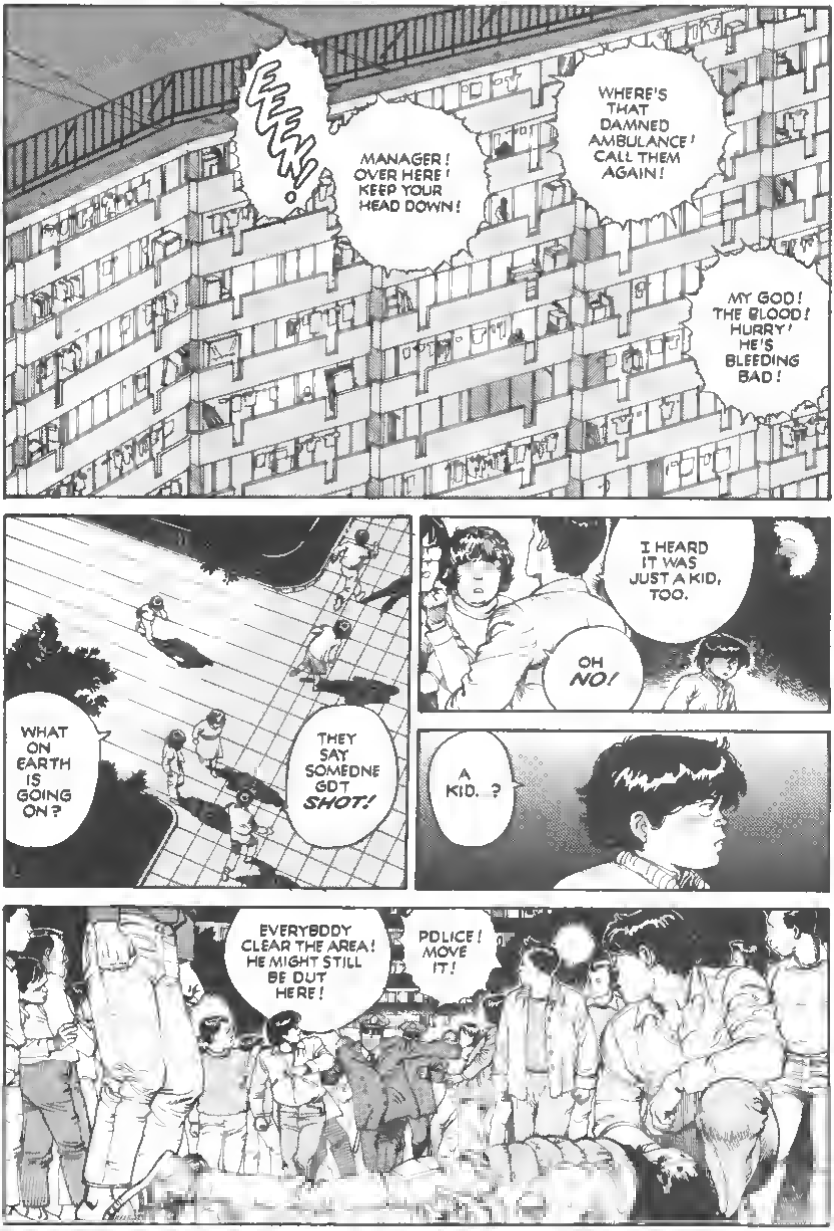

!
BKAM
Oo!
HEH HEH HEH!

WAS THAT A GUN-SHOT?!
WHAT THE HELL?!
CALL THE POLICE!
HEY! SOME KID GOT SHOT!
CALL AN AMBU-LANCE!
LOOK OUT!
WHAT ARE YOU LOOKIN' AT. HUH?! HUH?!
BKAM
EEEK!
SKASH
GET DOWN!
WHERE AAARE YOU?!
OH SHIT! HE'S COMIN' THIS WAY!
HE'S GOING INTO THE CLINIC!
WHERE ARE THE GODDAMN COPS?!
PEEK-A BOO.. CAN'T HIDE FROM ME-EE!

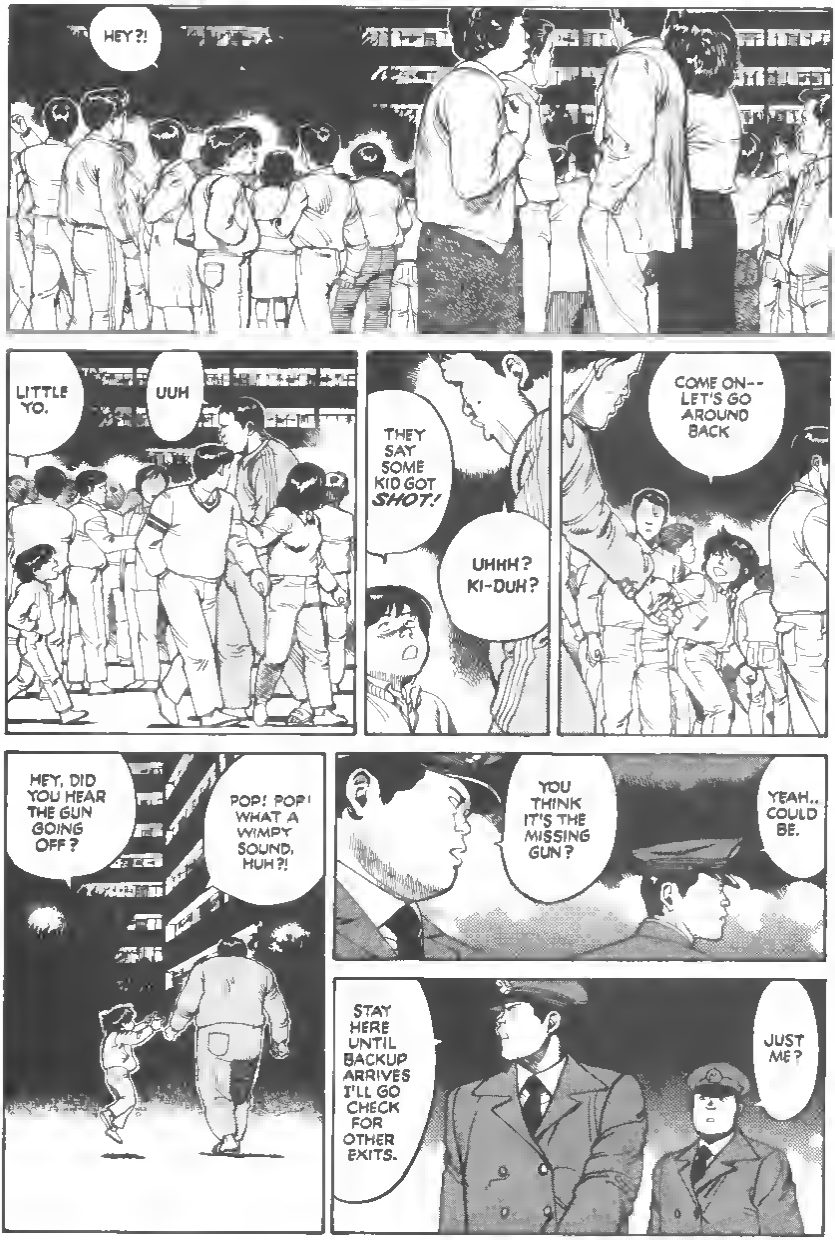
NYEH HEH HEH... I SEEEE YOU!


RECEPTION

I BEEN LOOKIN' FOR YOU, SWEETIE..
SKRASH


EEEK!
MANAGER! OVER HERE! KEEP YOUR HEAD DOWN!
WHERE'S THAT DAMNED AMBULANCE! CALL THEM AGAIN!
MY GOD! THE BLOOD! HURRY! HE'S BLEEDING BAD!
WHAT ON EARTH IS GOING ON?
THEY SAY SOMEDNE GDT SHOT!
I HEARD IT WAS JUST A KID, TOO.
OH NO!
A KID. ?
EVERYBDDY CLEAR THE AREA! HE MIGHT STILL BE DUT HERE!
PDLICE! MOVE IT!

HOW IS HE?
FORGET IT—HALF HIS HEADS BLOWN OFF.
DID ANYONE SEE WHO DID IT?
YES, OFFICER! HE WENT INTO THE CLINIC!
HEY, DO YOU GUYS HAVE GUNS?
PLEASE CLEAR THE AREA!
YOU GUYS OUGHT TO SHOOT THAT ASSHOLE!
THAT'S RIGHT. THE SUSPECT IS ARMED WITH A HANDGUN AND APPEARS TO BE HIDING IN THE HOUSING COMPLEX HEALTH CLINIC.

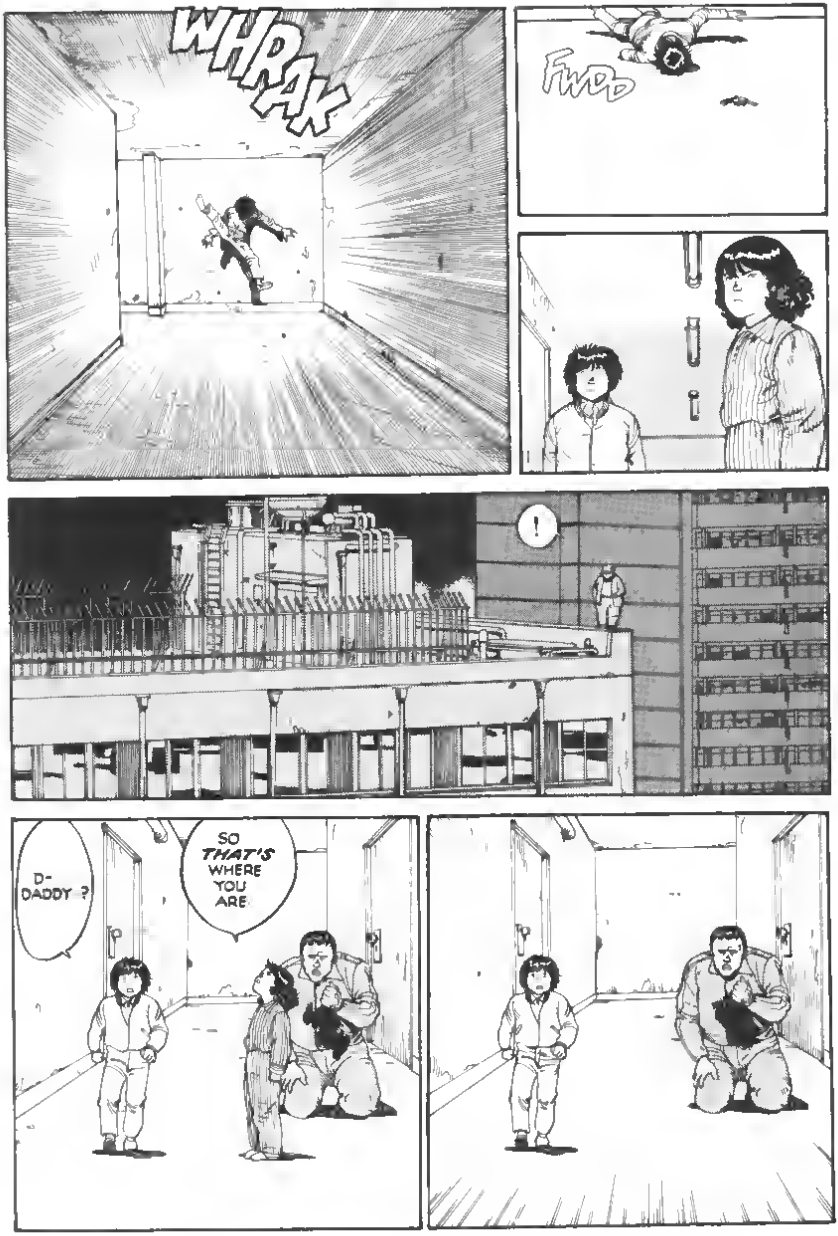

HEY?!
LITTLE YO.
UUH
THEY SAY SOME KID GOT SHOT!
UHHH? KI-DUH?
COME ON-- LET'S GO AROUND BACK
HEY, DID YOU HEAR THE GUN GOING OFF?
POP! POP! WHAT A WIMPY SOUND, HUH?!
YOU THINK IT'S THE MISSING GUN?
YEAH.. COULD BE.
STAY HERE UNTIL BACKUP ARRIVES I'LL GO CHECK FOR OTHER EXITS.
JUST ME?

IF HE COMES OUT ARMED, YOU CAN SHOOT.
Y-YEAH...
SELF-DEFENSE, RIGHT?
C'MON! THIS WAY!
!

HERE IT IS! OVER HERE!
WEIRD..

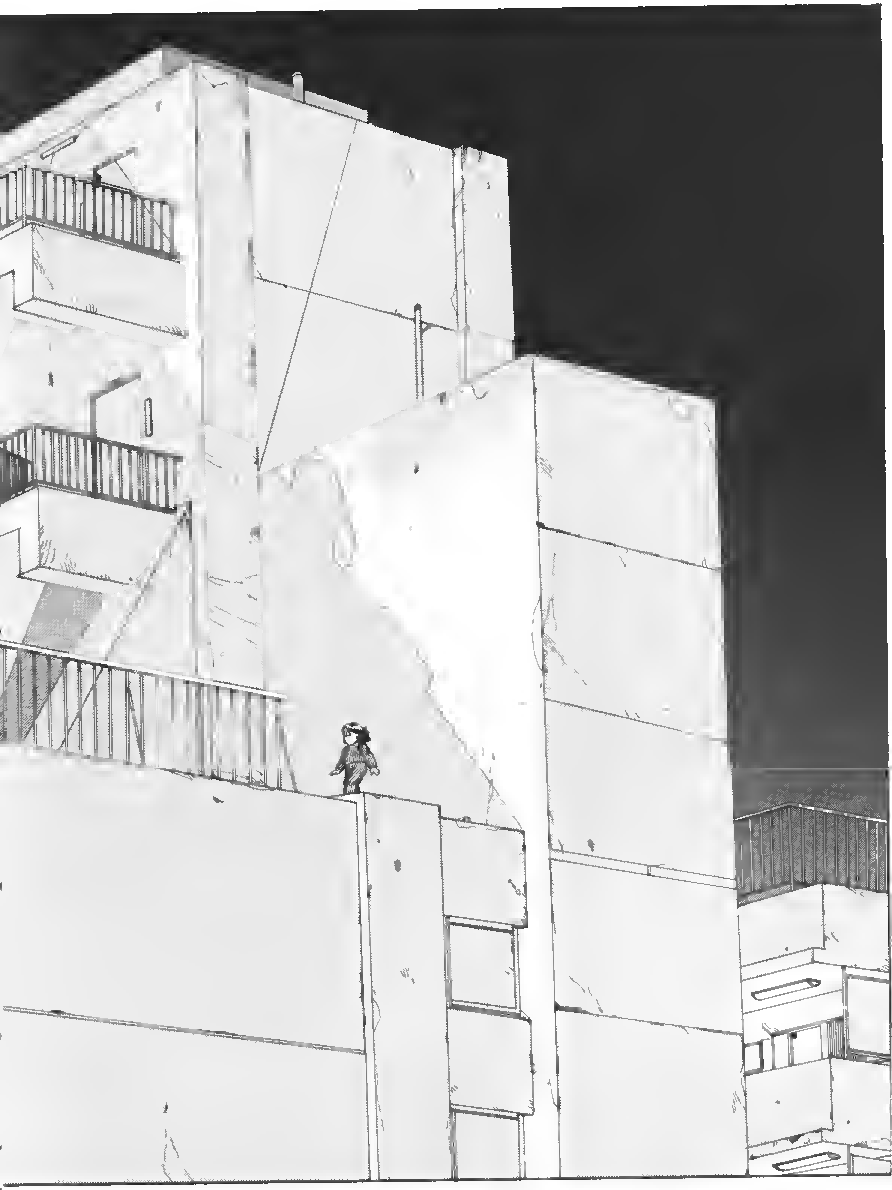
hahh
huhhn
?
AAA!
EEYAH !!
KRA
AGH!!

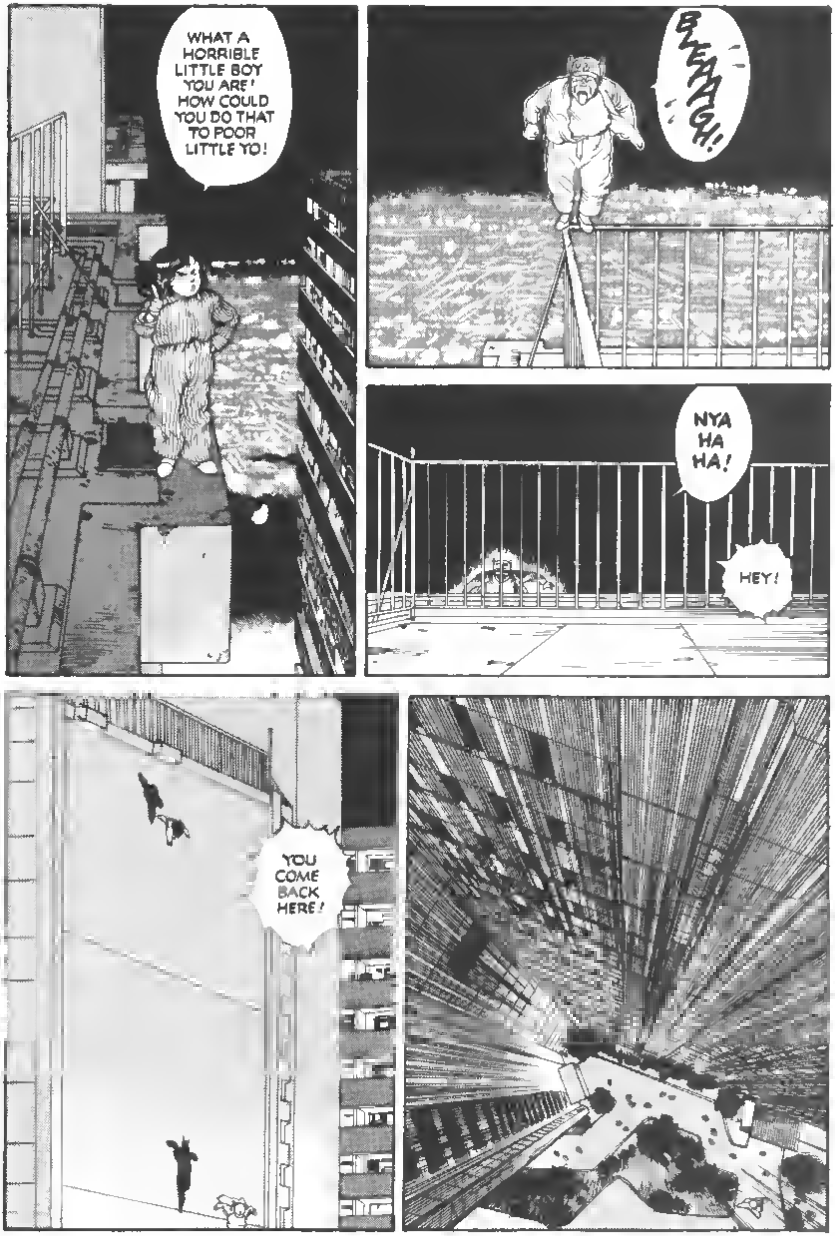
D
DAD!!
!
HIROSHI?!
HEY ETSUKO-- AREN'T YOU SUPPOSED TA BE IN BED?
AND LITTLE YO ?
BKAM
EEK!
YO!!
RATS!


WHRAK
FWOD
!
D-DADDY ?
SO *THAT'S* WHERE YOU ARE

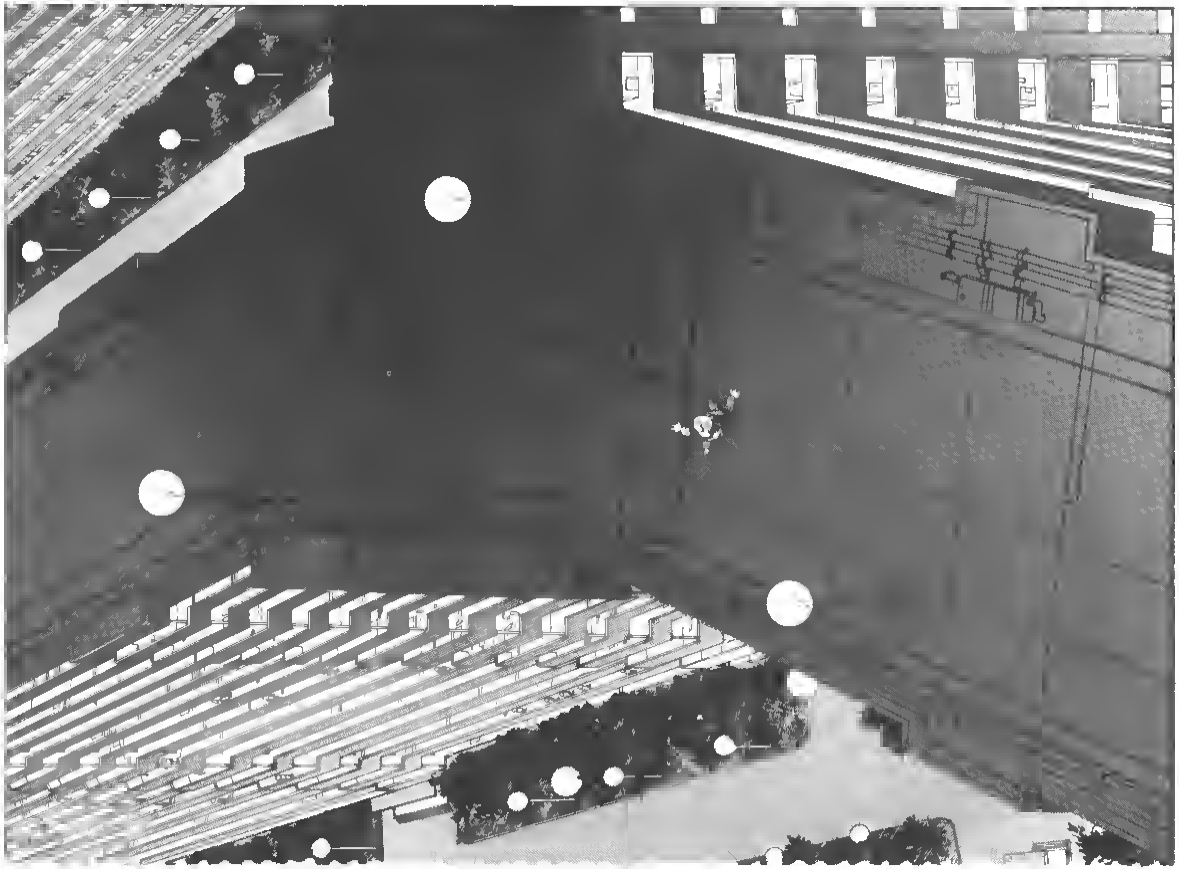
EVERY-ONE'S BEEN EVACU-ATED!
GOOD.
WE'VE GOT MEN COVERING ALL THE EXITS
EXCELLENT. LET'S GO GET HIM.
WE'VE GOT A PROBLEM, SIR!
WHAT?!
THIS LADY, SHE SAYS
IT'S MY DAUGHTER. S-SHE'S STILL INSIDE THE CLINIC.

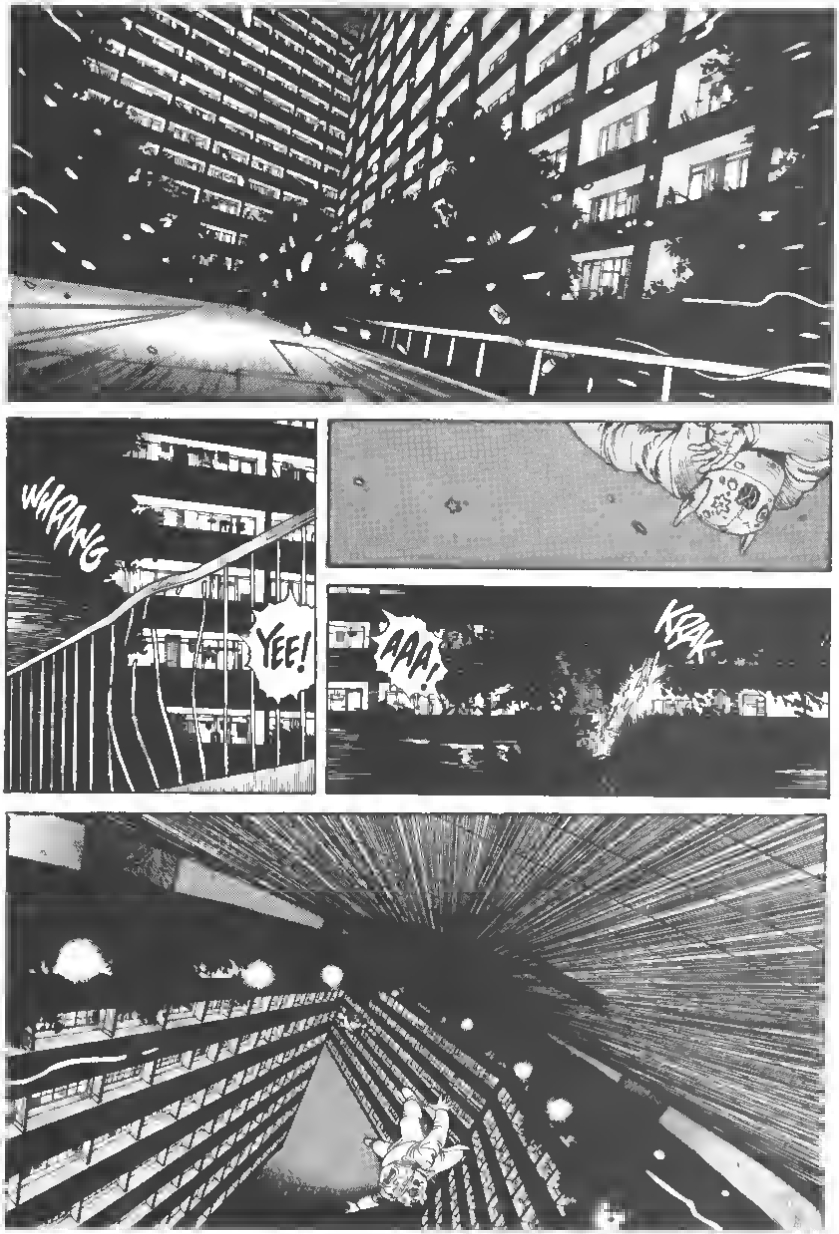
WHAT?! THE GIRL'S STILL INSIDE?!
IS SHE A HOSTAGE?!
WE JUST DON'T KNOW, SIR. IT'S NOT CLEAR SHE MAY BE HIDING FROM HIM
HOW MANY ROUNDS DOES HE HAVE LEFT?
TWO—IF HE HASN'T BEEN SHOOTING AT ANYTHING ELSE BEFORE THIS.
DAMN IT!!
Uh BOSS I THOUGHT YOU'D WANT TO KNOW... THE GIRL INSIDE, IT'S THE SAME KID, SIR SAME AS LAST TIME...
THE SAME LITTLE GIRL.
HMM




WHAT A HORRIBLE LITTLE BOY YOU ARE! HOW COULD YOU DO THAT TO POOR LITTLE YO!
BLEAGH!
NYA HA HA!
HEY!
YOU COME BACK HERE!

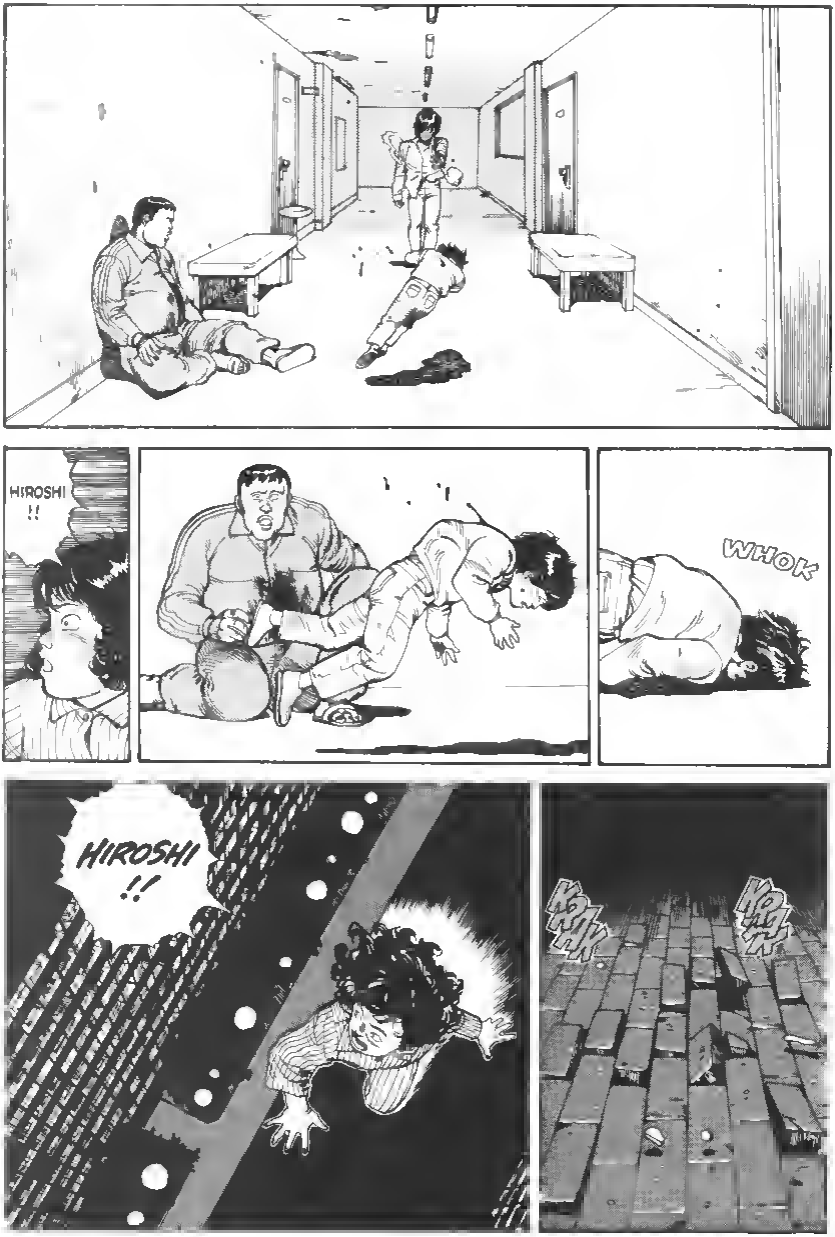
SKSSHH
SPRAT
YA-HOO!



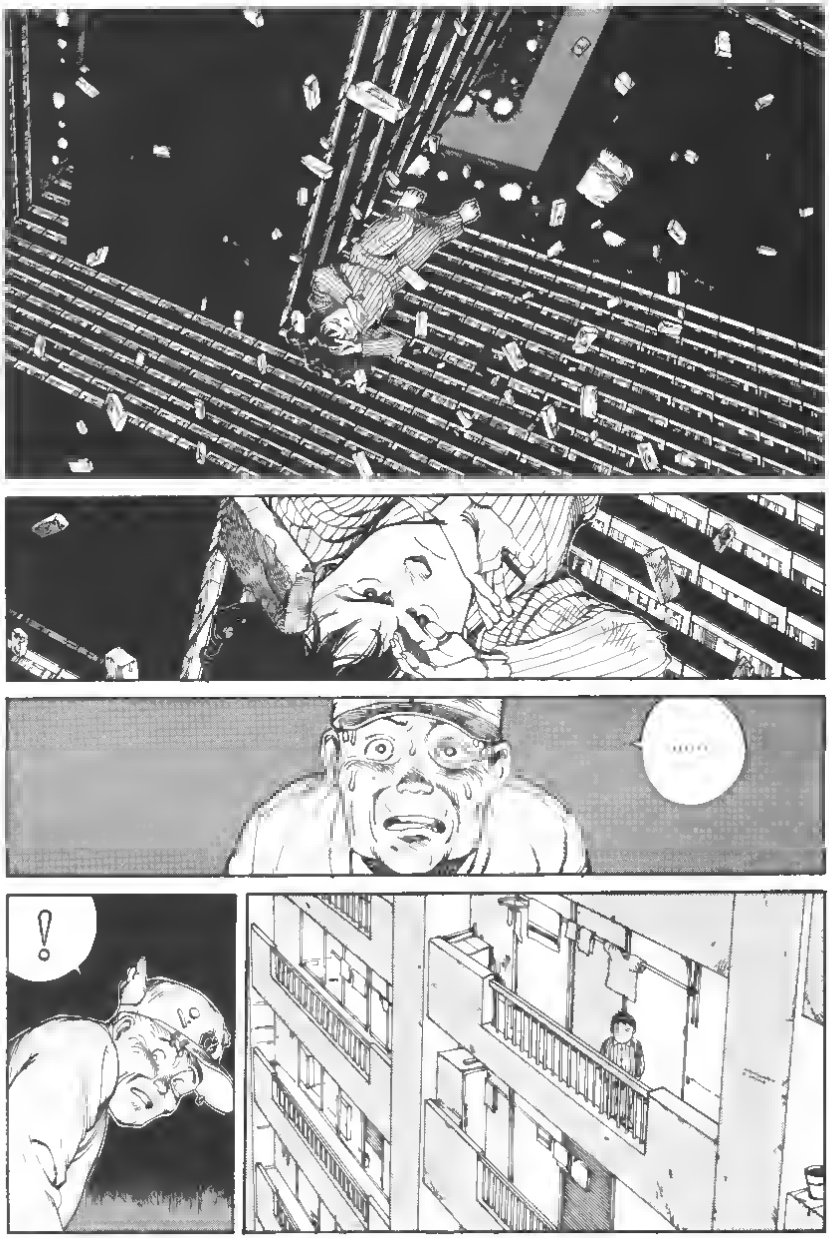

WHPANG
YEE!
AAA!
KRAK

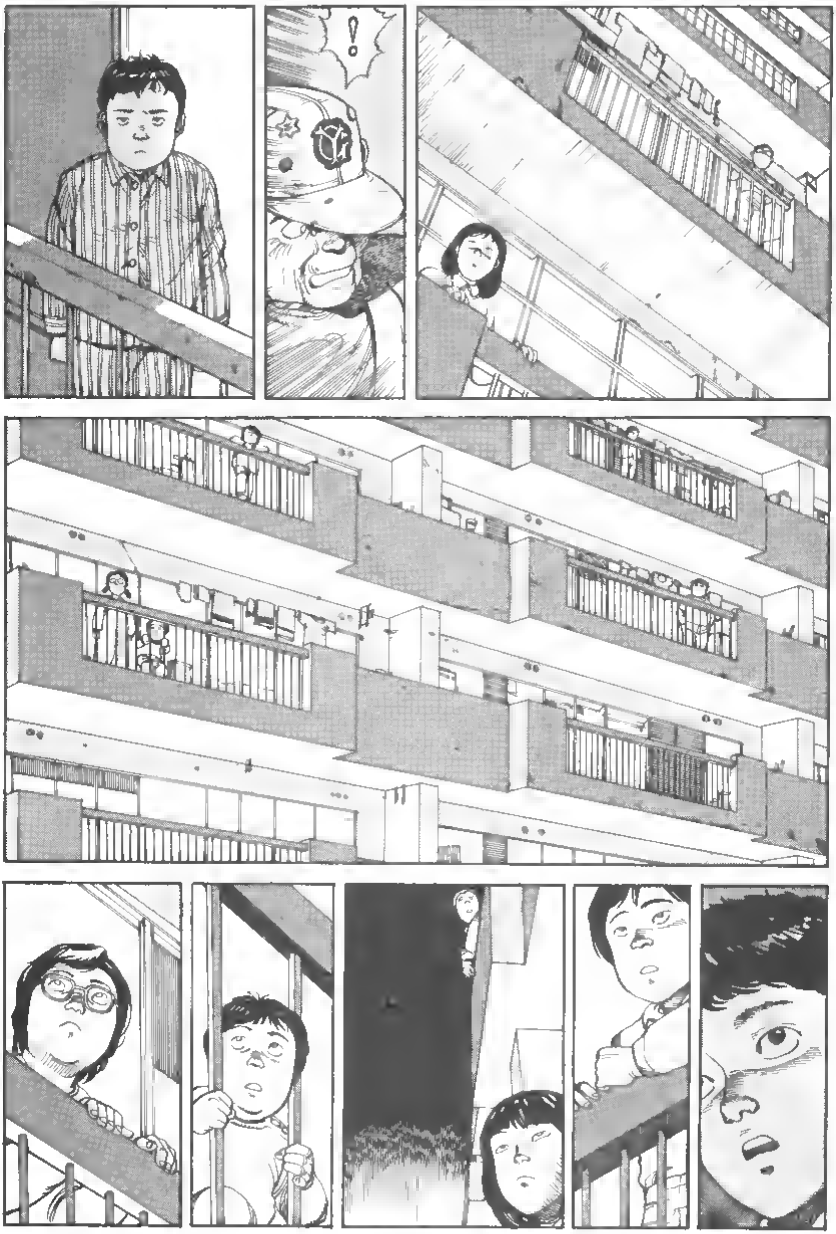
SPRAK
YEE!
SPRAK
SPAK SPAK SPAK
YEE!
!
KSSH
YEEEK!

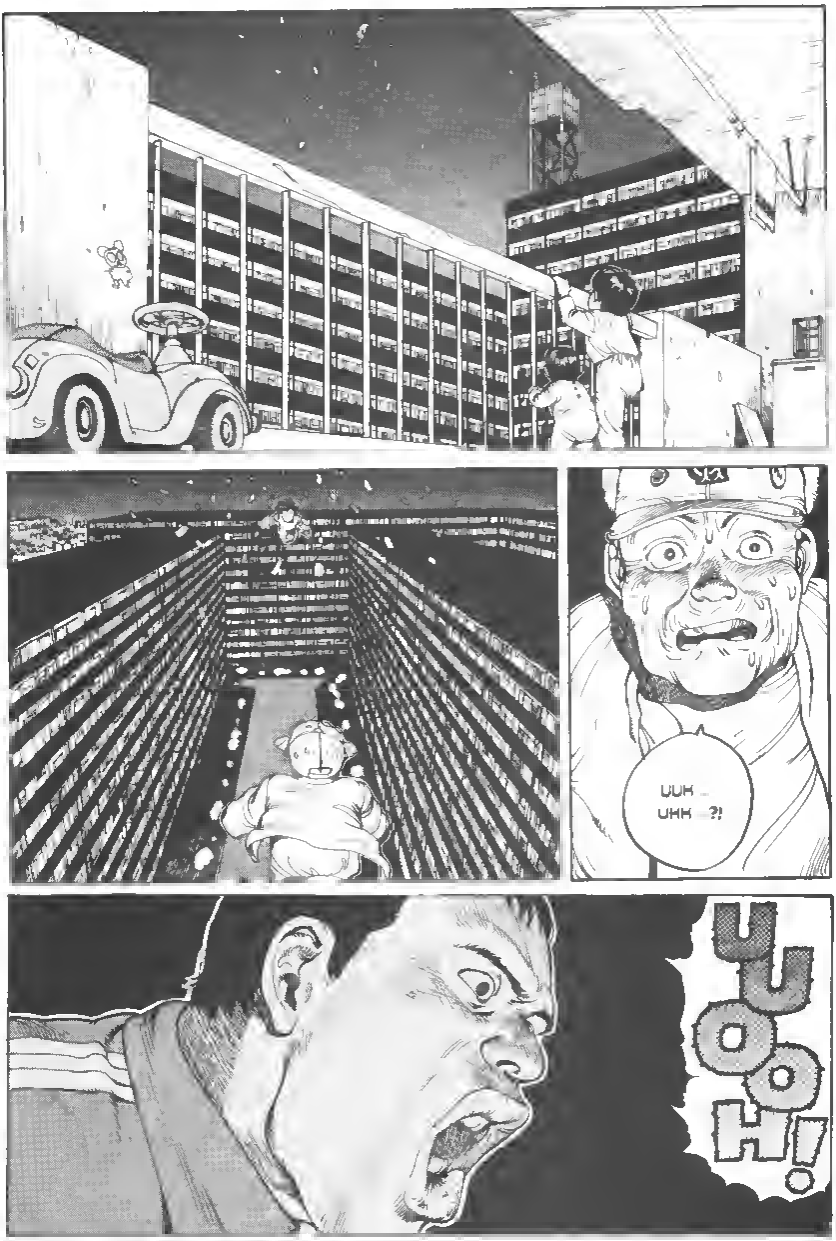
LITTLE YO! YO!!
UUHH... UUHH...
DOES IT HURT?! OH, MAN... THERE'S BLOOD ALL OVER!
I'LL GO GET A DOC--
AH!
:hff:
DAD--?
DADDY!!
BKAM
!


HIROSHI
!!
WHOK
HIROSHI
!!

!
EEEK!
HAH!
NYA HA HA HA HA!
YOU TAKE...
THAT !!!
EEEK!






UUH...
UHH...?!
UOOH!

YOU BIG STUPID WHAT RE YOU ALL PISSED OFF ABOUT?

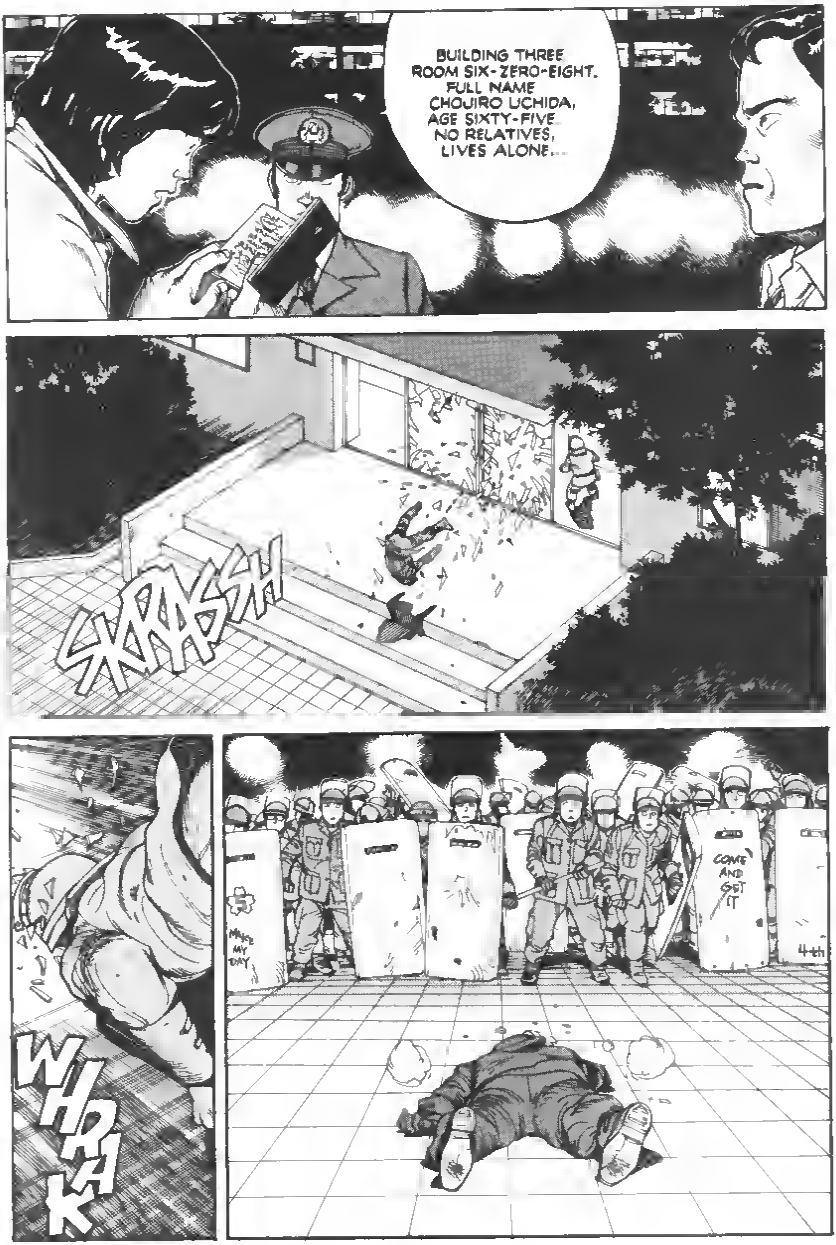
BKAM

AA!
N-NO!
GG!
WHRAK
UUH!
UH!

SPLAT

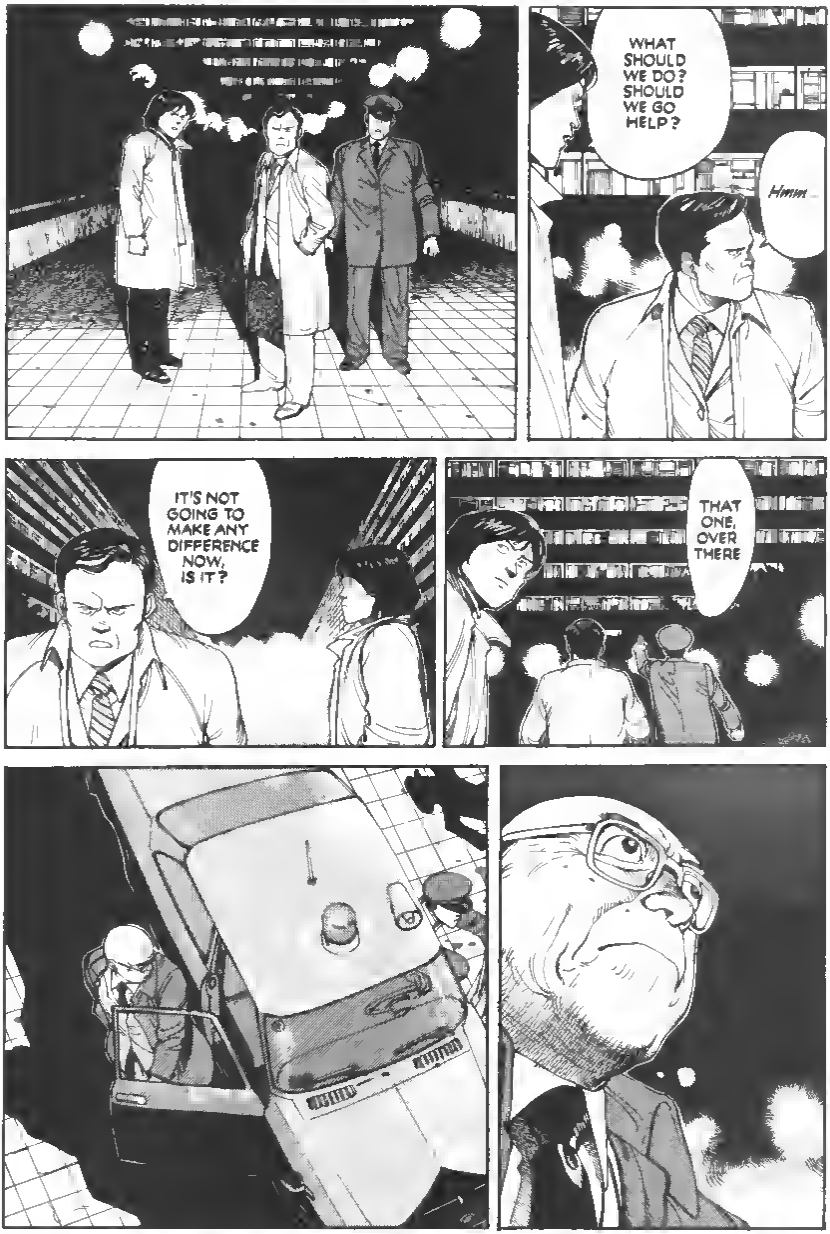
FWOO
UHAA!
UU-OOH!
TAK
SUCH A GOOD LITTLE BOY
SLEEP TIGHT LITTLE BOY

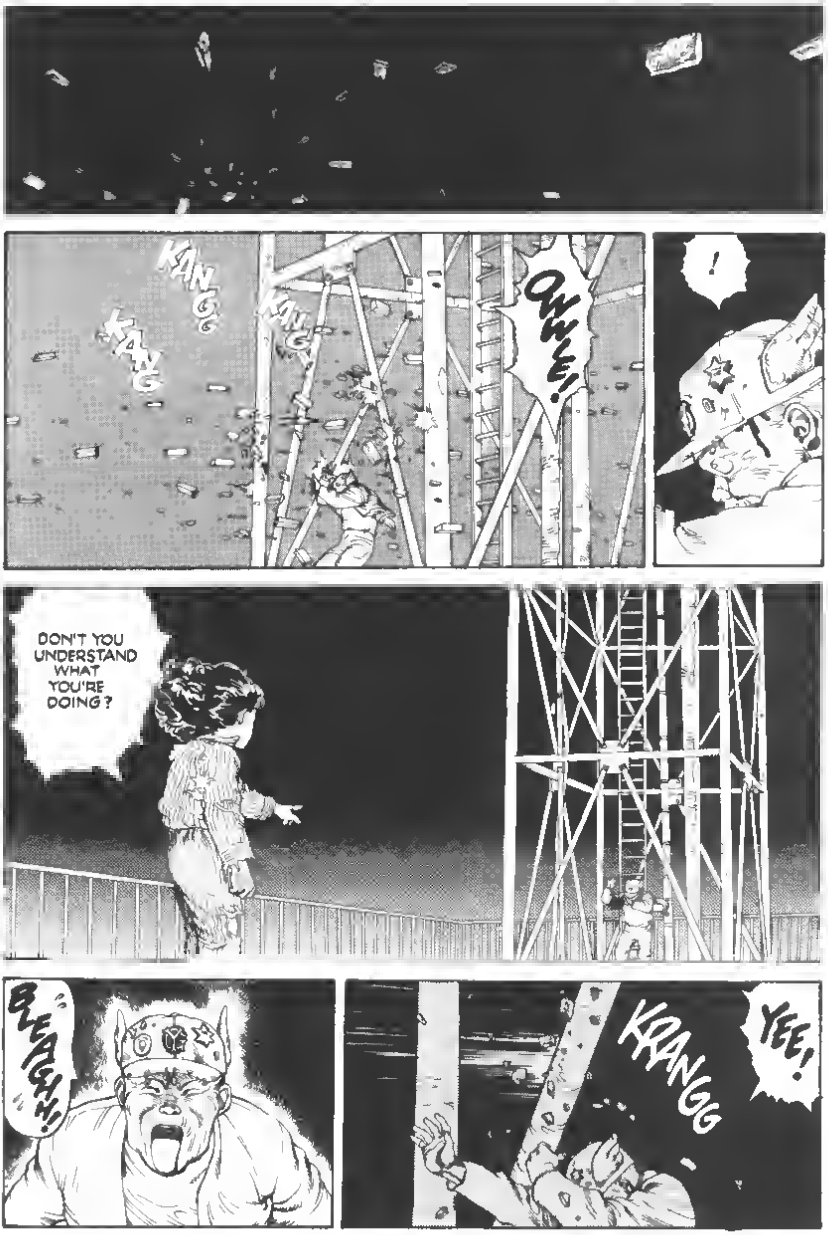
YESSIR! THEY'VE JUST GONE IN. BY OUR COUNT, HE SHOULD BE OUT OF AMMO
ITO! YOU GOT A SEC?!
WHAT FOR?
TAKE A LOOK AT THIS!
A RING...?
YEAH? SO WHAT?
IT'S THE FAKE RUBY RING REPORTED MISSING BY YURIKO SATAKE! REMEMBER? INCIDENT EIGHTEEN? BELONGED TO HER MOTHER? LOOK—IT'S EVEN GOT HER INITIALS.
WHERE THE HELL DID YOU—
TELL HIM!
I FOUND IT IN CHO'S APARTMENT, SIR.
YOU KNOW, THAT OLD GUY WHO LIVES BY HIMSELF?
APARTMENT NUMBER?!


BUILDING THREE ROOM SIX-ZERO-EIGHT. FULL NAME CHOUJIRO UCHIDA, AGE SIXTY-FIVE. NO RELATIVES, LIVES ALONE...
SKRASH
WHAK
MAKE MY DAY
COME AND GET IT
4th

H-
HALT
!!
HALT, GOD DAMN IT!!
SKRASSH
YOU HEARD ME! IT'S A GODDAMN GIANT!
HE'S BEEN SHOT AT LEAST ONCE! HE'S FREAKING OUT—WE CAN'T CONTROL HIM!

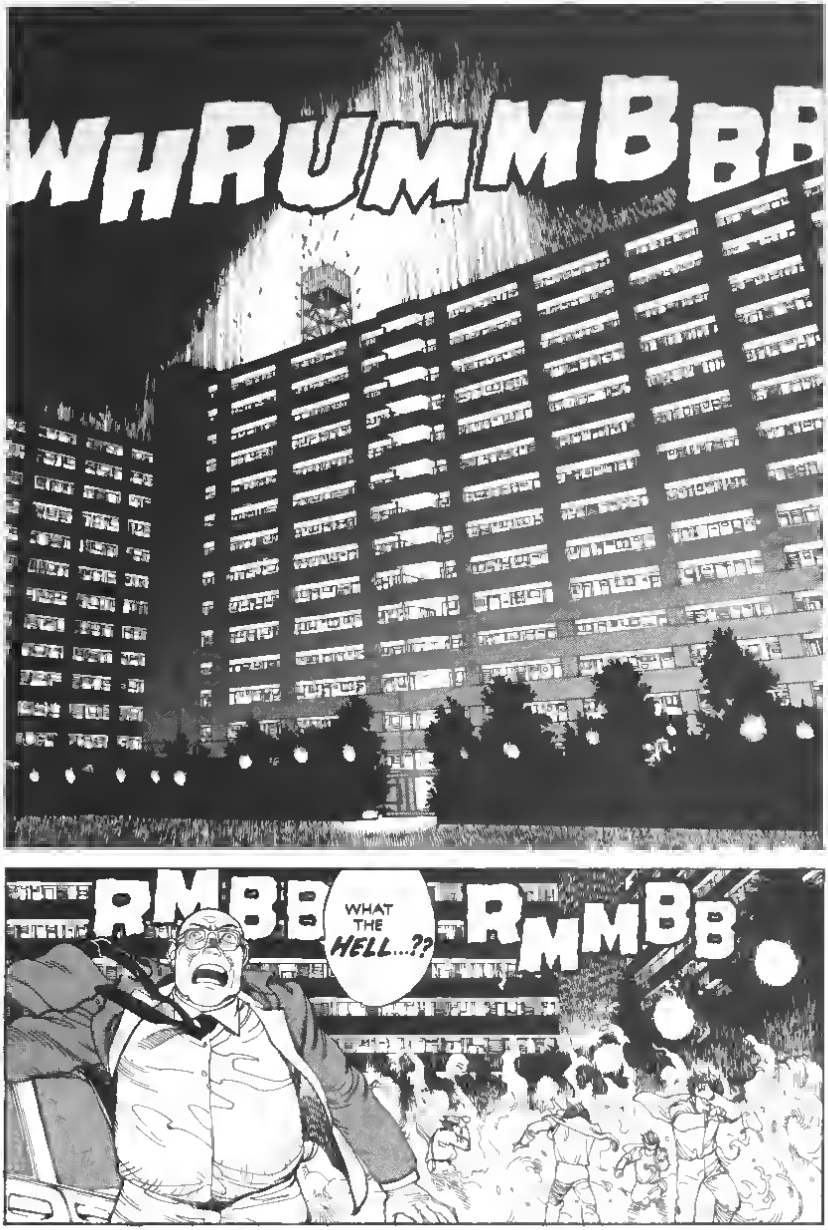
FIRE!!
BOMF
BOMF
WHSSH
KONK
FFHH
THWAP
?!
AAHH!!
UUOH!

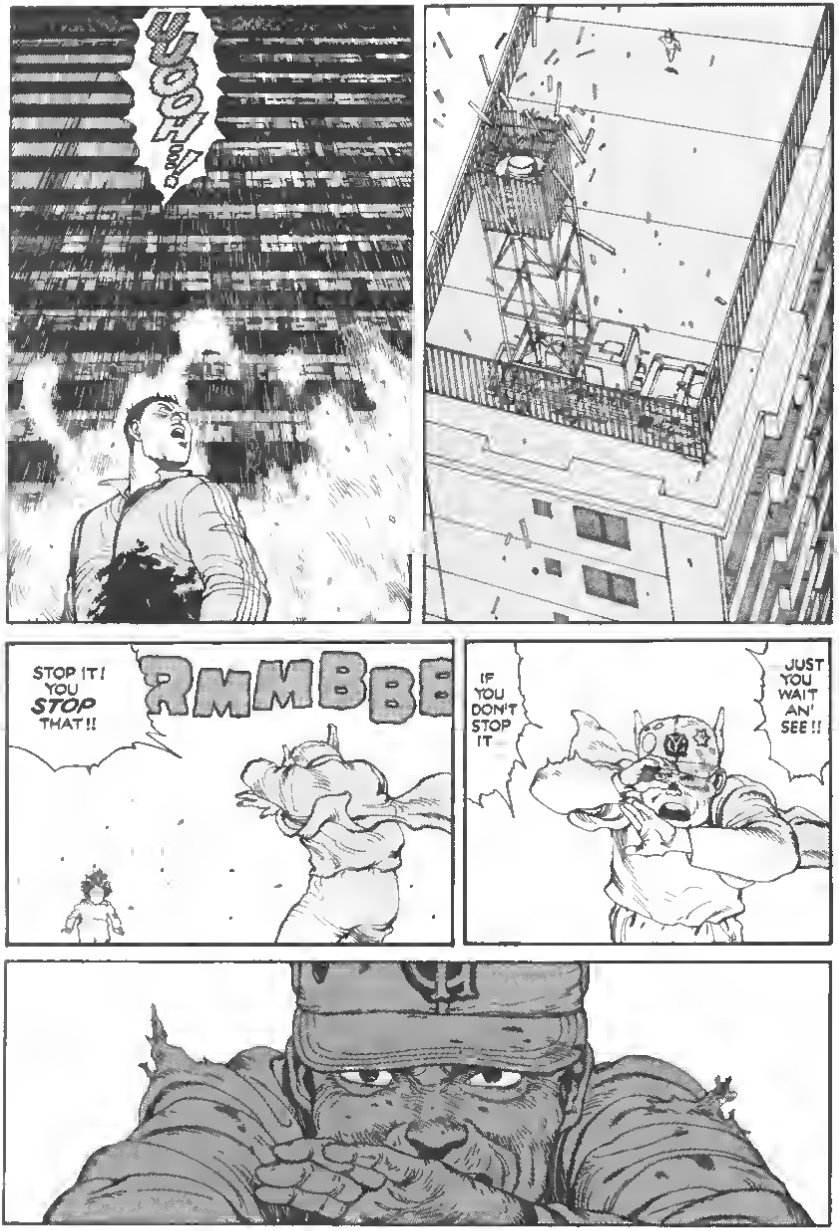

WHAT SHOULD WE DO? SHOULD WE GO HELP?
Hmm...
IT'S NOT GOING TO MAKE ANY DIFFERENCE NOW, IS IT?
THAT ONE, OVER THERE

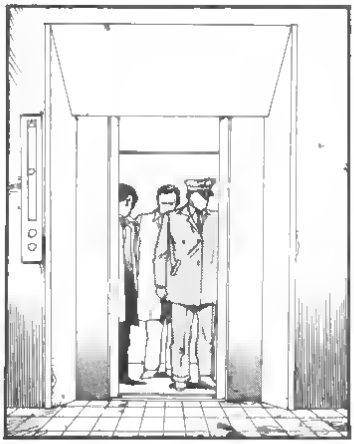

KANGG
KANG
KANG
OWEE!
!
DON'T YOU UNDERSTAND WHAT YOU'RE DOING?
BLEAGH!
KRANGG
YEE!

YOU EVEN HURT POOR LITTLE YO AND HIROSHI!
YOU... YOU!
I HATE YOU! HATE YOU!
ZZKK
EEEK!
WHY'D YA HAFTA COME HERE FOR, ANYWAY?! I WAS HAVING LOTSA FUN BY MYSELF!
?

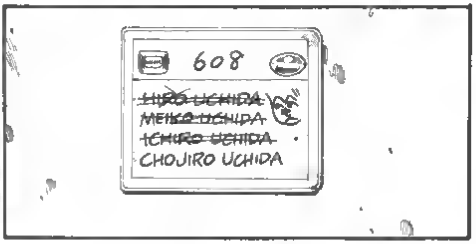
WHA--?
SKSSHHH
HUH?
RMBB RMBB RMBB
WAAH!


WHRUMMBBB
RMBB
WHAT THE HELL...??
-RMMBB


YOOH!!
STOP IT! YOU STOP THAT!!
RMMBBB
IF YOU DON'T STOP IT...
JUST YOU WAIT AN' SEE!!



IT'S THIS WAY

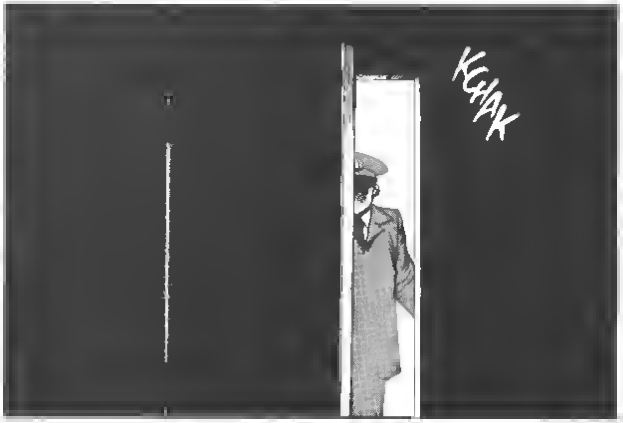

608
~~HIRO UCHIDA~~
~~MEIKO UCHIDA~~
~~ICHIRO UCHIDA~~
CHOJIRO UCHIDA

♫DING DONG♫

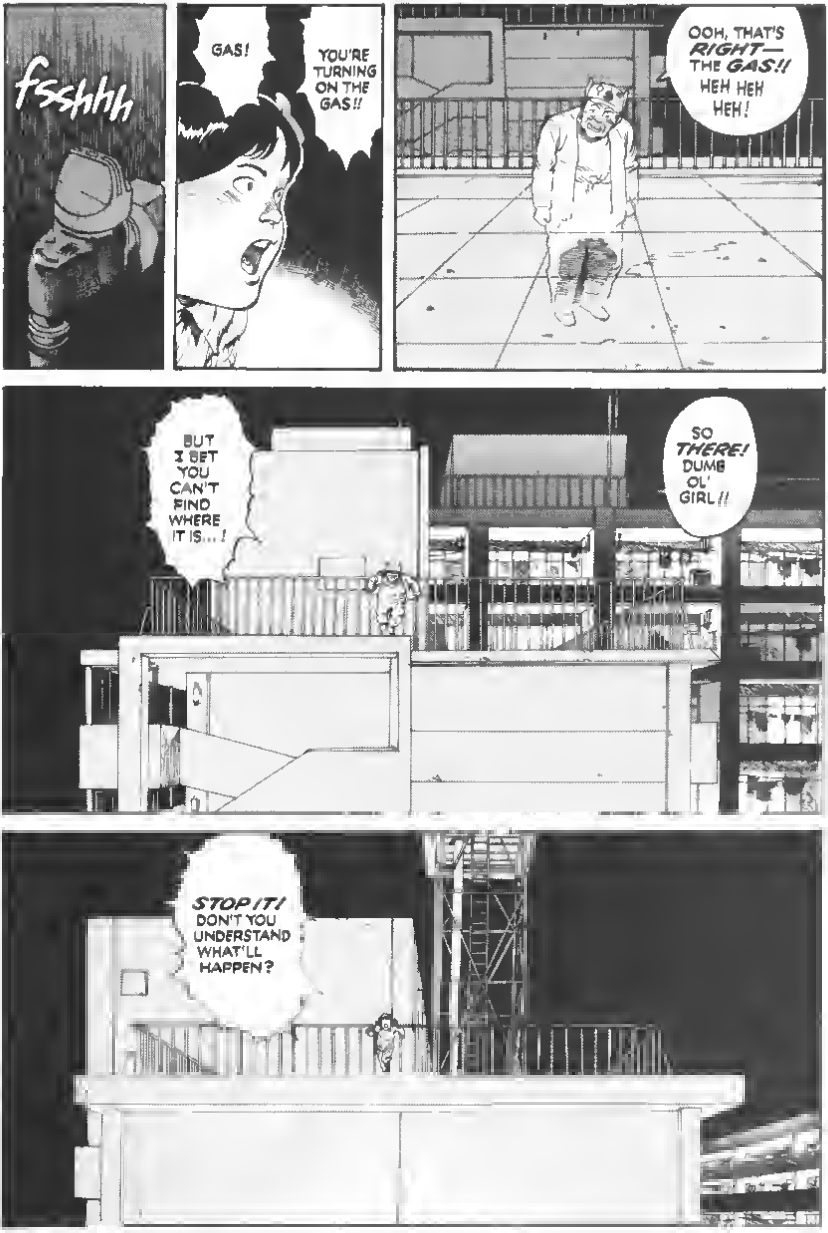
NO ANSWER NOW WHAT?

GOT THE KEY?

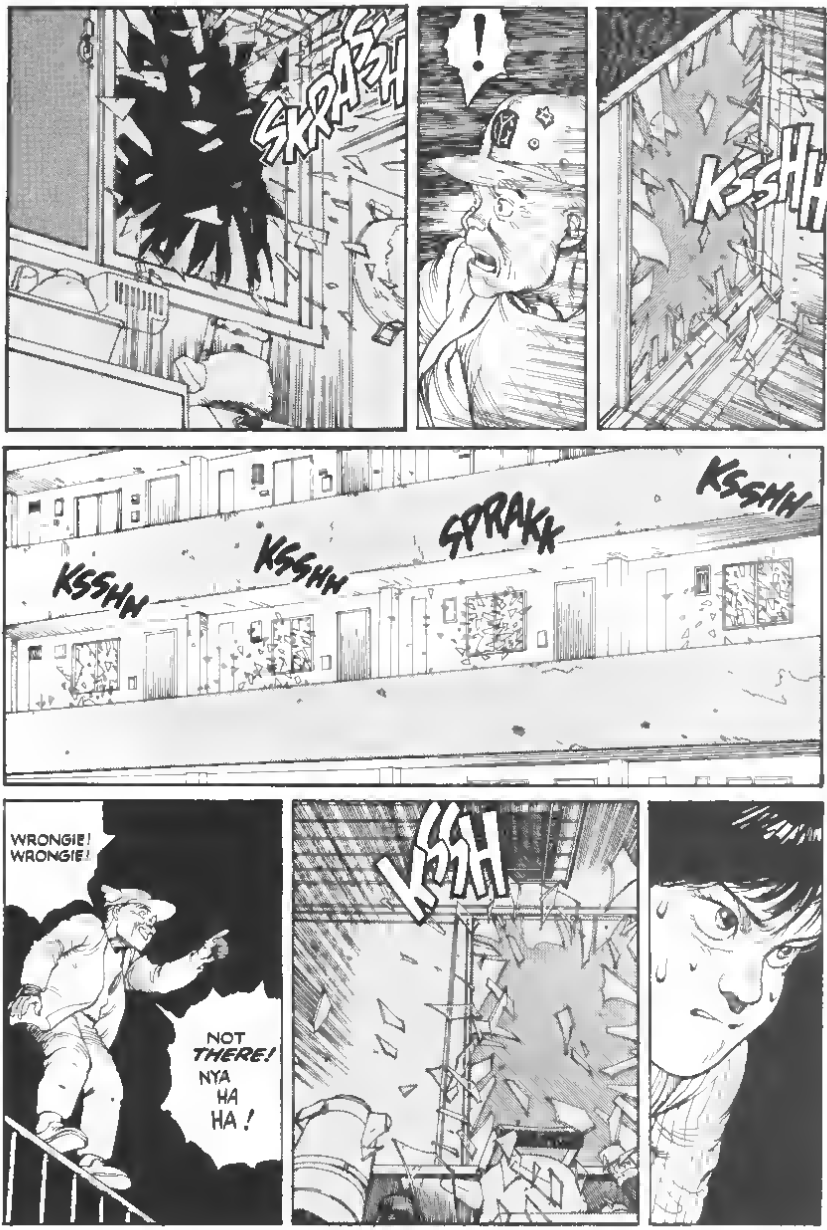
IT'S STRANGE, YOU KNOW? HE WASN'T HERE LAST TIME, EITHER


KCHAK

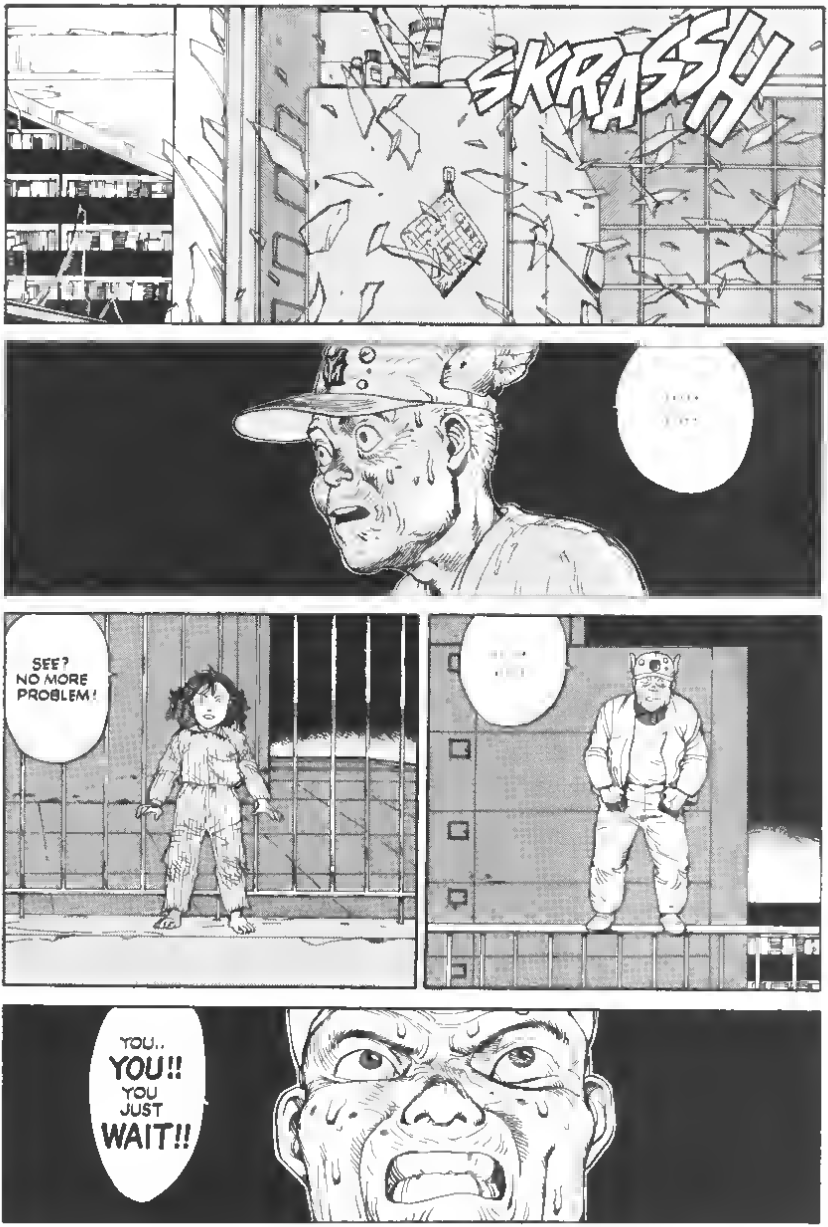
WHA... WHAT TH-?!
THERE WAS NOTHING HERE BEFORE, SIR... I SWEAR!
DOES ANYONE KNOW WHAT THIS CHO GUY LOOKS LIKE?
THE MANAGER DOES.


fsshhh
GAS!
YOU'RE TURNING ON THE GAS!!
OOH, THAT'S RIGHT— THE GAS!! HEH HEH HEH!
BUT I BET YOU CAN'T FIND WHERE IT IS...!
SO THERE! DUMB OL' GIRL!!
STOP IT! DON'T YOU UNDERSTAND WHAT'LL HAPPEN?

JUST TAKE THE LITTLE KNOB...
AND TWIST IT— SQUEAK!
FSSHHH
WHERE ?!
AND NEXT OVER THERE
FSSHHH
WHERE ?!
NYAAH HA HA! YEE HEE!
GOTCHA! GOTCHA !!

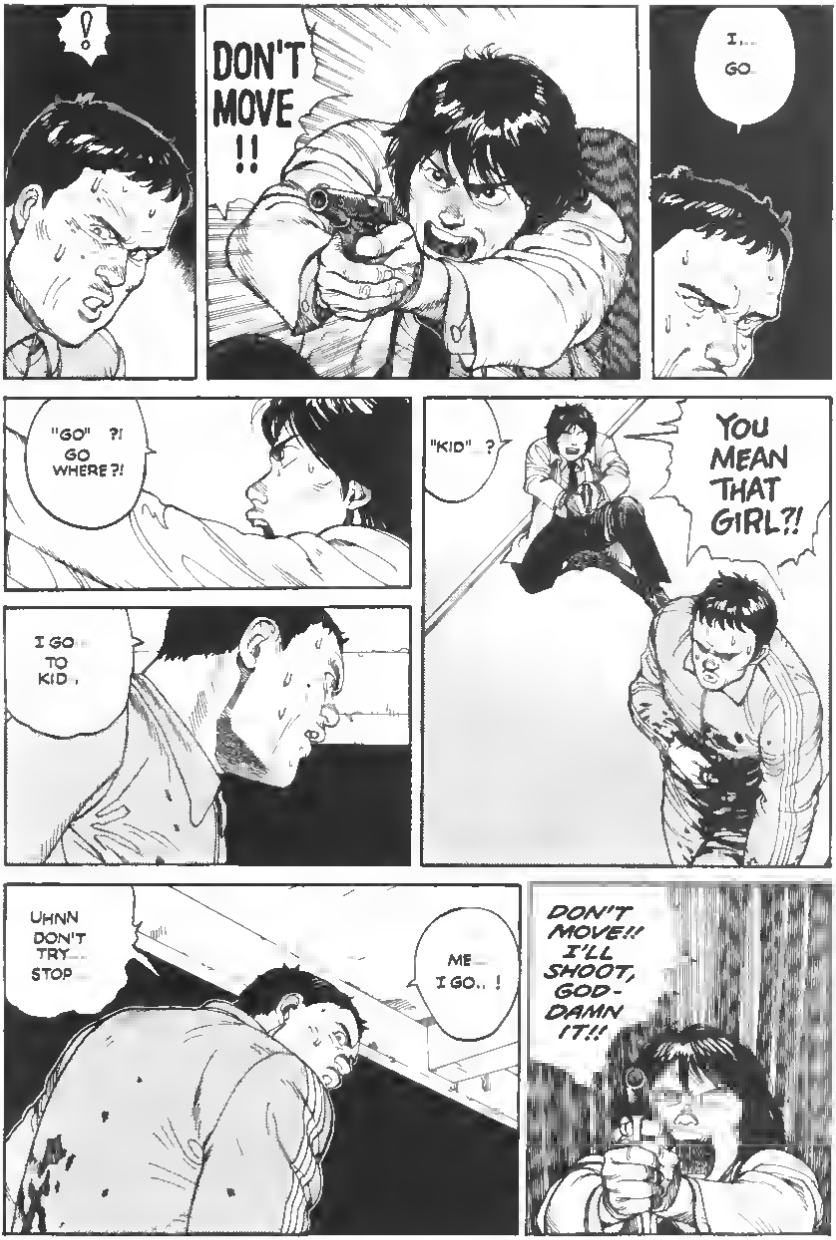

SKRASH
!
KSSHH
KSSHH
KSSHH
SPRAKK
KSSHH
WRONGIE! WRONGIE!
NOT THERE!
NYA HA HA!
KSSH

HEY ?!
KSSHH
WAAH!
WHAT THE HELL?
BREAK-ING GLASS?
WHERE?
WHAT'S THAT?
KSSHH
AA!
KSSHH
EEK!
KSSHH
KSSHH
KSSHH


SKRASSH
SEE? NO MORE PROBLEM!
YOU..
YOU!!
YOU JUST
WAIT!!

H-
HALT
!!
CALL FOR BACK-UP! NOW!
Y-YES, SIR!
UHNN...
URHH...
WHA--
?!
NO!!
AAA!

AIEE!
YOU SON OF A BITCH!
WHDD
DAMN IT!

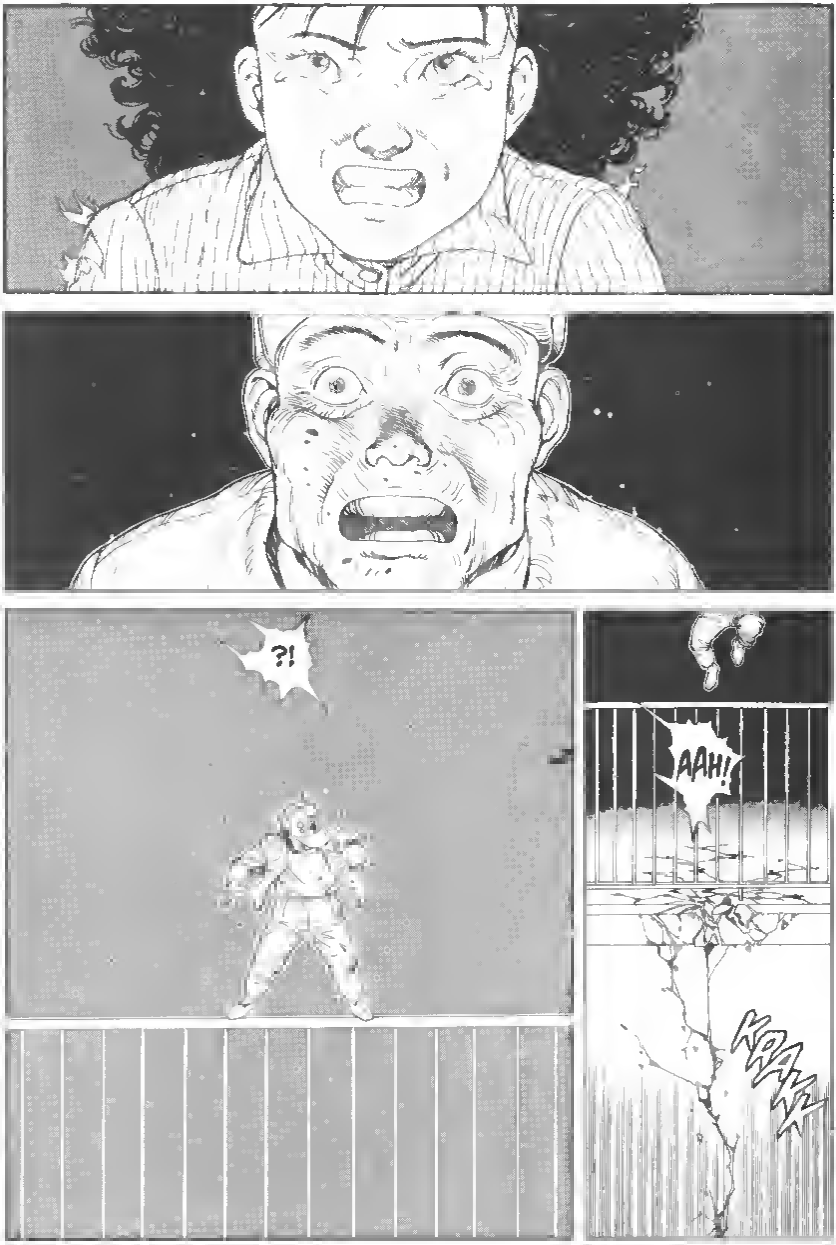

!
DON'T MOVE !!
I... GO
"GO" ?! GO WHERE ?!
"KID" ?
YOU MEAN THAT GIRL?!
I GO TO KID.
UHNN DON'T TRY... STOP
ME... I GO.. !
DON'T MOVE!! I'LL SHOOT, GOD-DAMN IT!!

BKROOM

BKROOOOM
BKOOM
YAAH!

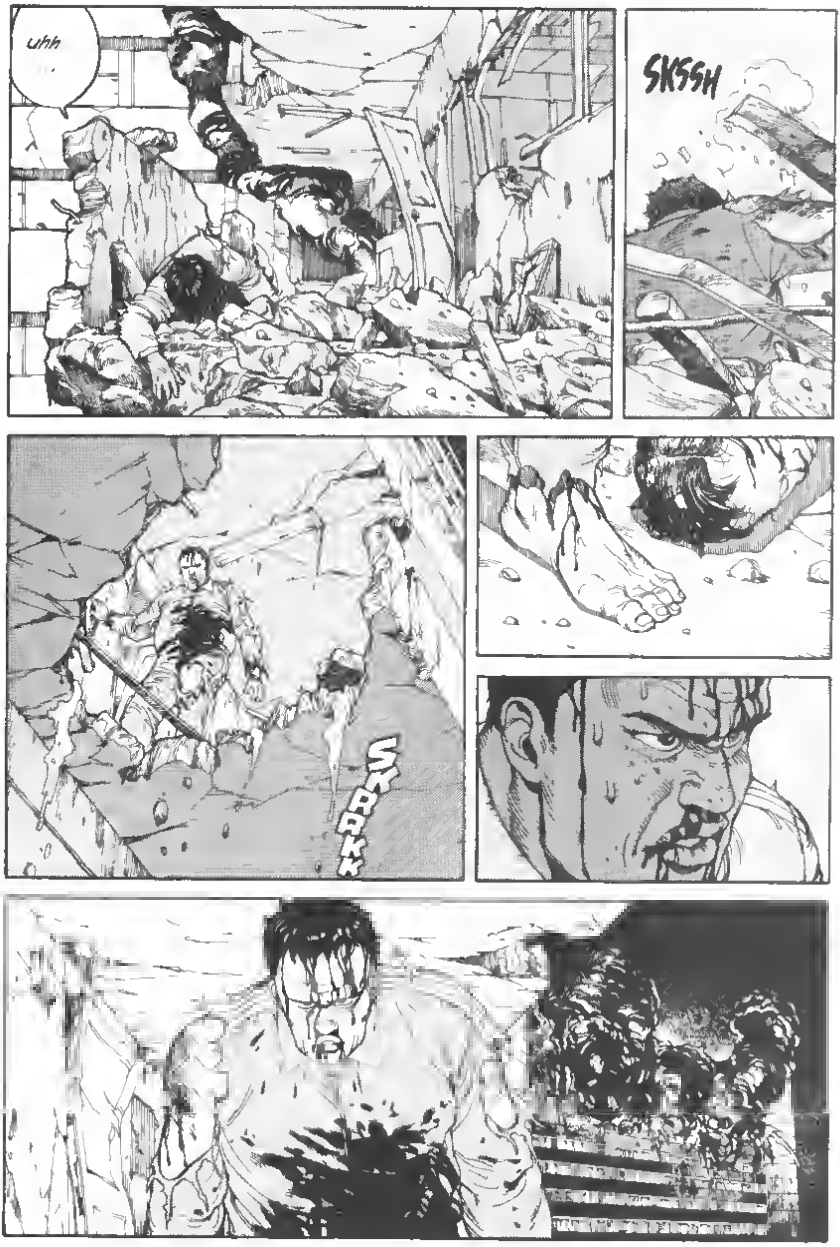
EVACUATE! EVERYONE CLEAR THE BUILDING!
BKOOM
EEEK!
BKOOM.
SOME-BODY, PLEASE!
HELP!
AAA!
THAT WAY'S BLOCKED! THIS WAY. THIS WAY!
SACHIKO!
WAAH!
PAPA!!
DARLING?!
AA!

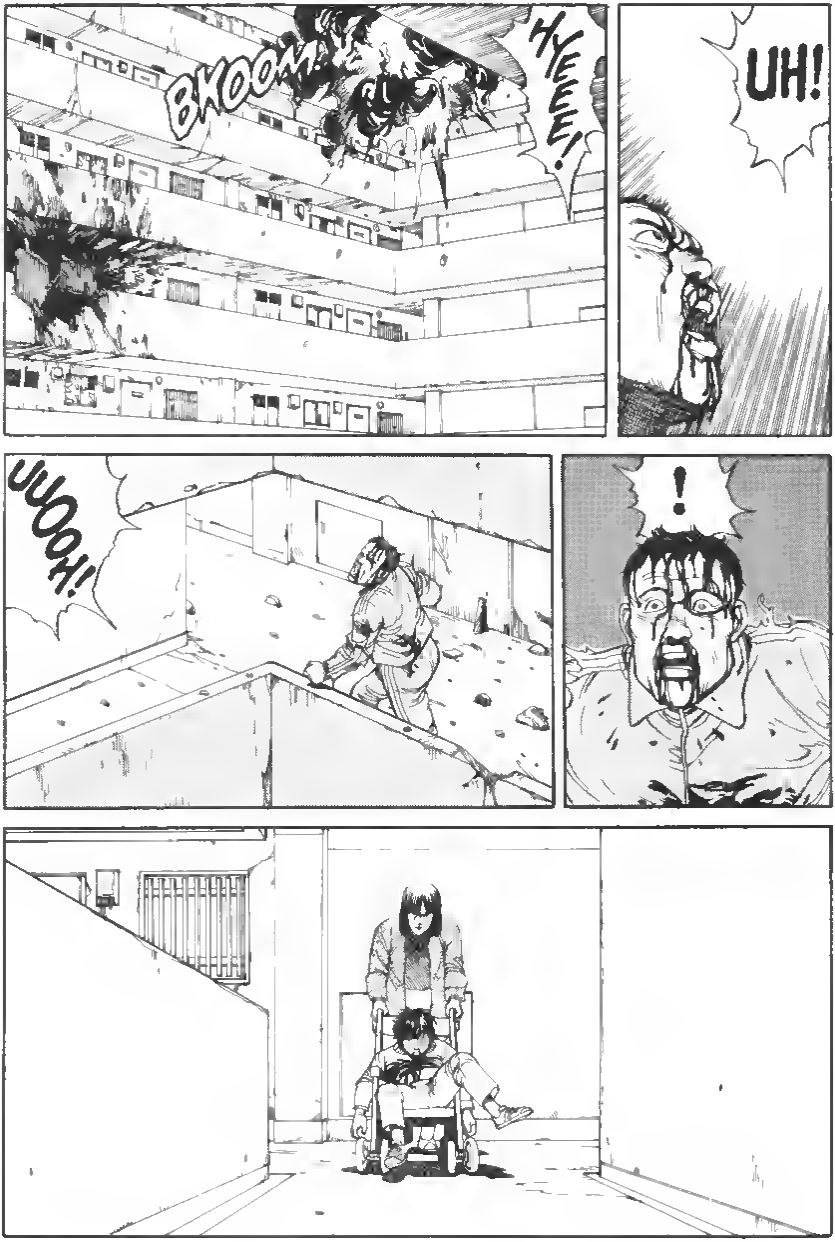
WHROOM
NYA HA!
NYA HA HA HA HA!
FOOLED YA. FOOLED YA! YOU DIDN'T FIND ALL THE PLACES I TURNED ON THE GAS!
?!


?!
AAH!
KRAK

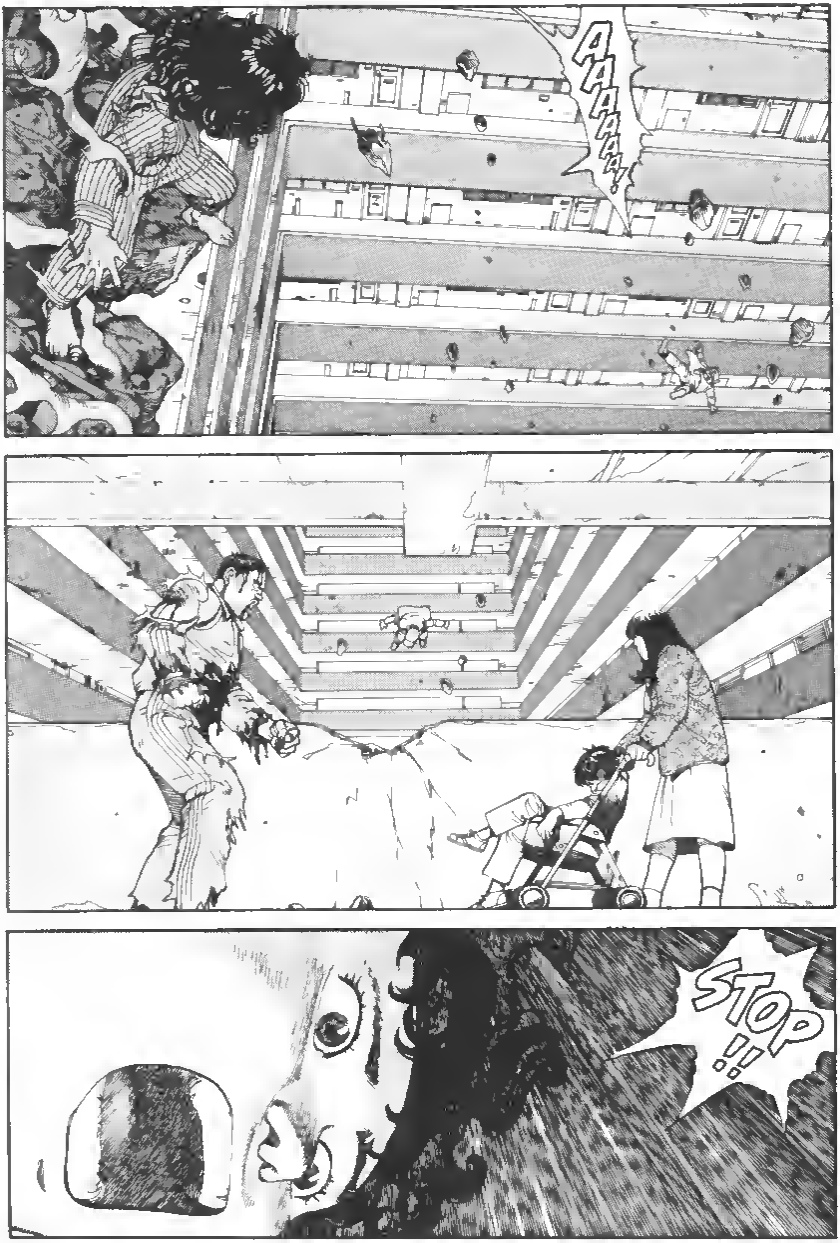
WHRUNCH
YEE!
UMPH!
KRMBB

KRMBB
KAMBB
HAIEE!
FWAP
KRMBB


Uhh
SKSSH
SKRAK


BKOOM!
HYEEE!
UH!
UUOOH!
!

URR...
....!
BKOOM
YEE!

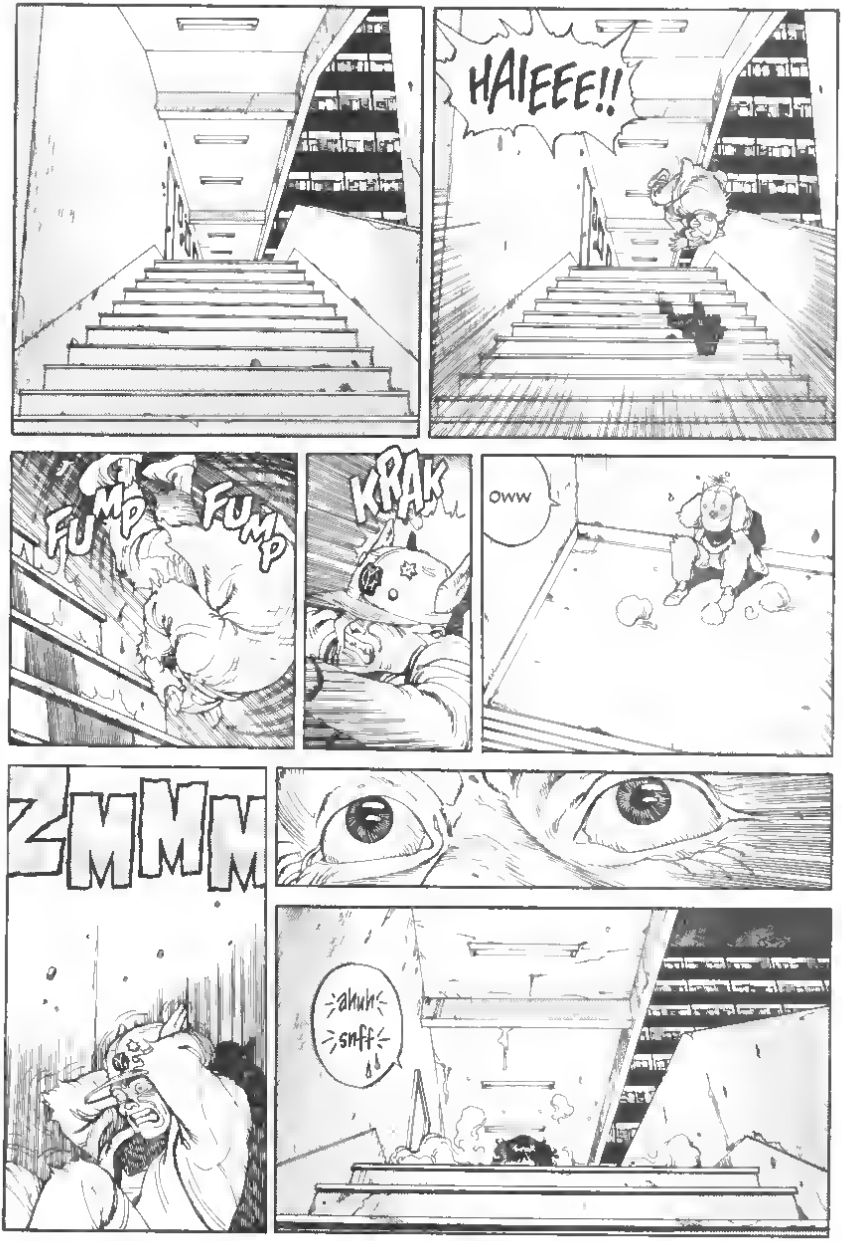

AAAAAA!
STOP!!

WRUMSH
KRAK
UU-
OO!

WHDD
KRMBB
HYEE!

UU-
OHH!
AAAA-
A
A

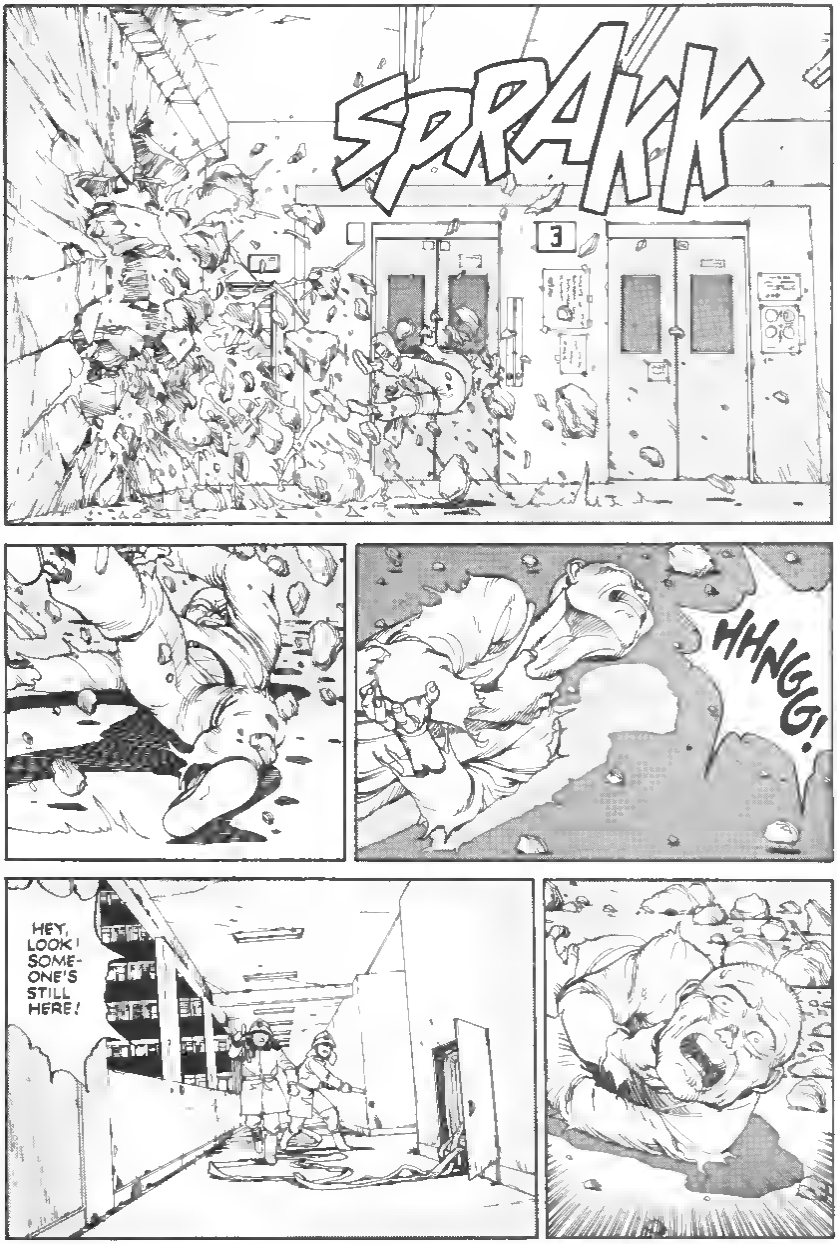
HEE HA HA HA!
WHRAK
!
WHUNCH
WHPUMMBB


HAIEEE!!
FUMP
FUMP
KRAK
oww
ZMMMM
ahuh
smff

shuh
huh
sniff
huh
YEE?!
WHAM!
AAA!

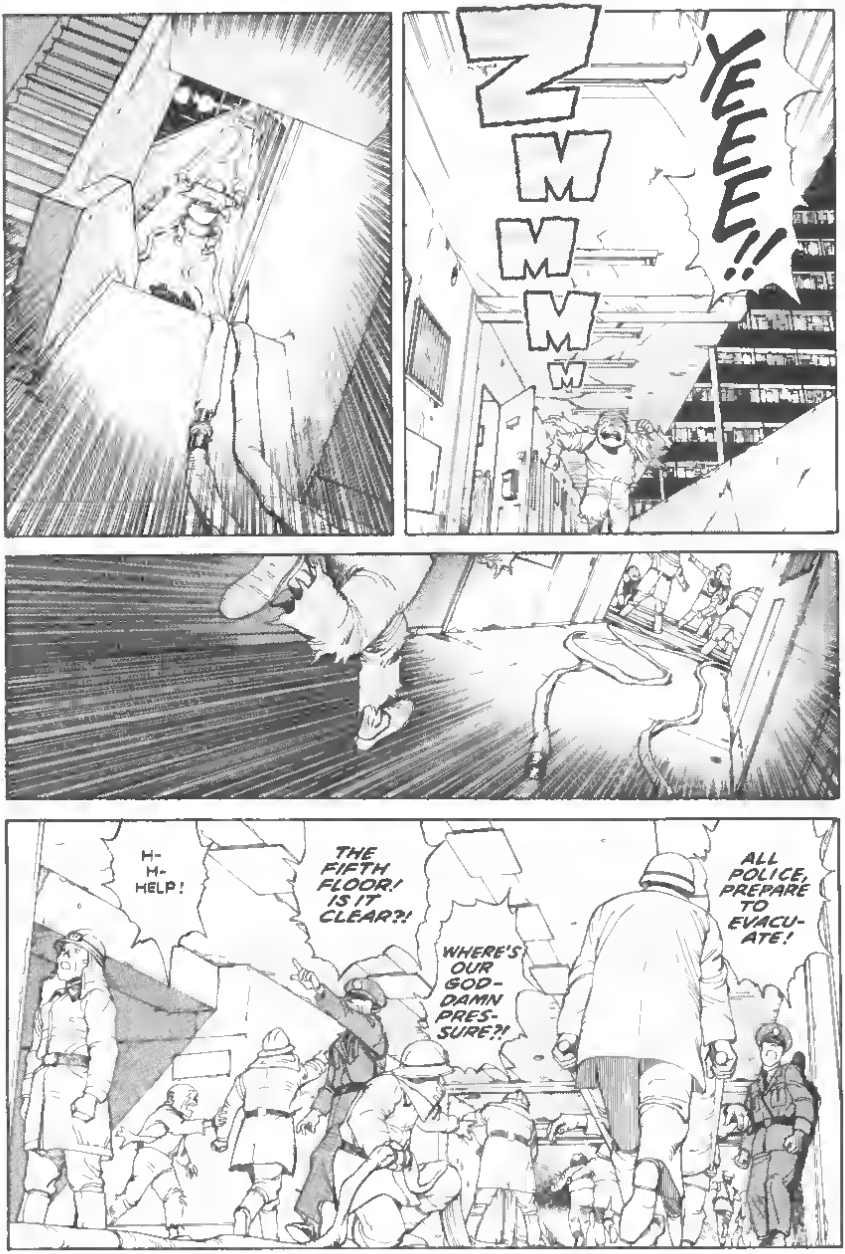
A...
A...
AH!!
?!
FAP

ZZMMMM

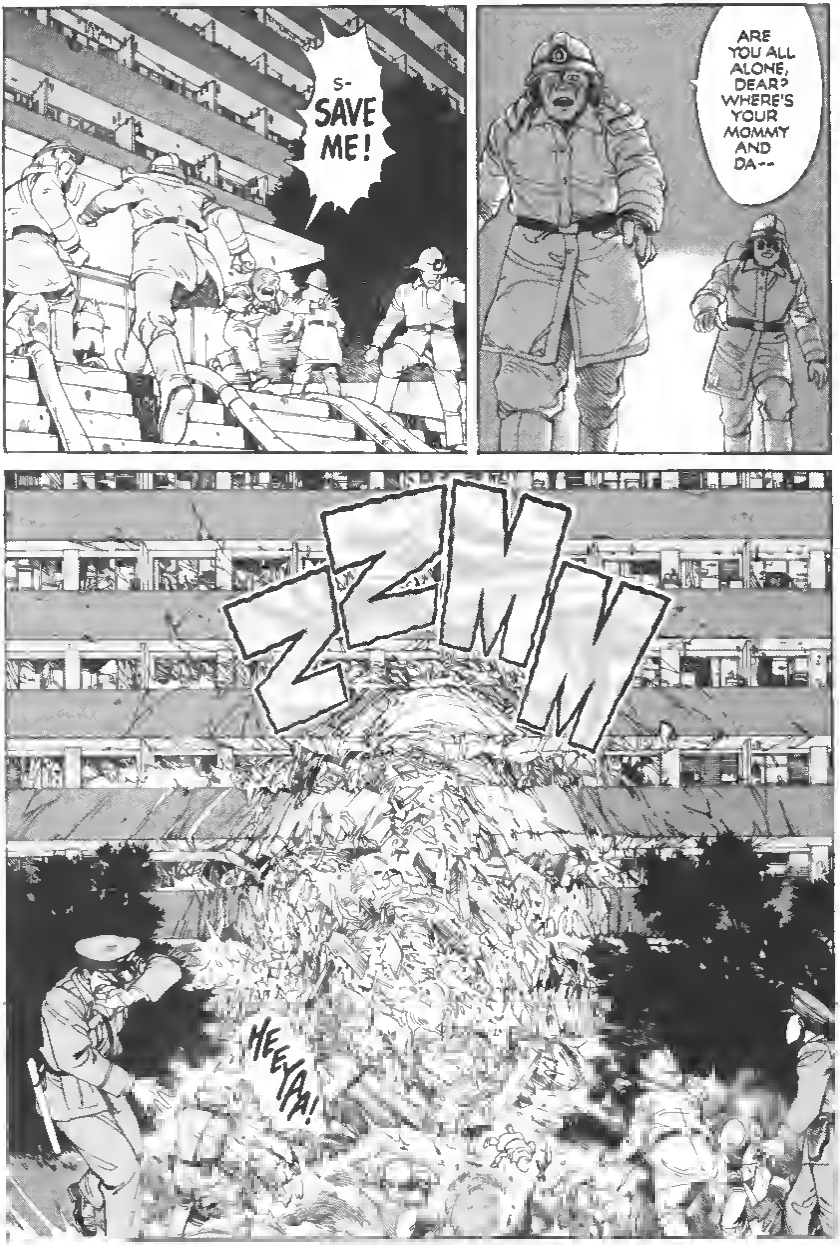

SPRAKK
3
HHNGG!
HEY, LOOK! SOME-ONE'S STILL HERE!

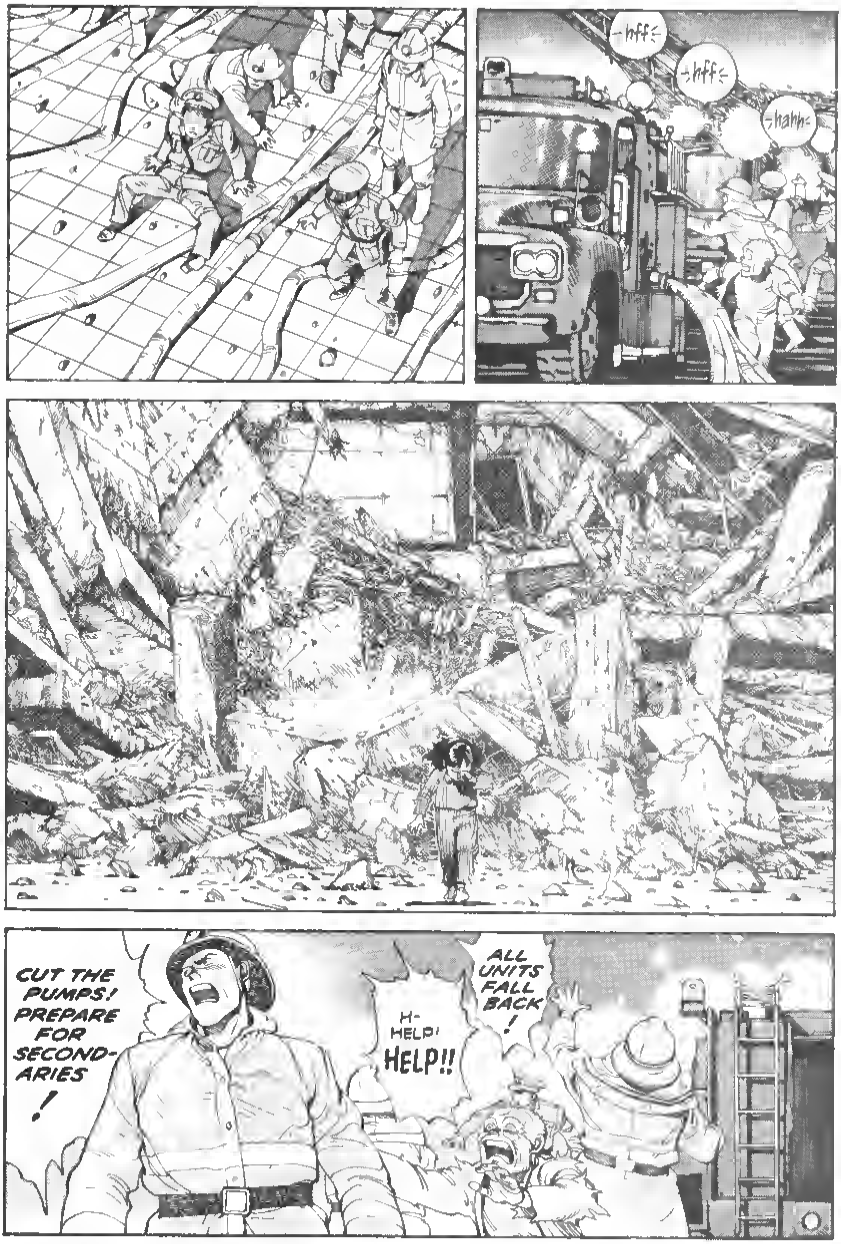
H... HUH...
HELP MEE!
ARE YOU HURT?!
BUILDING NINE, THIRD FLOOR! WE NEED RESCUE HERE STAT! WEST CORRIDOR ELEVATOR!
HYEE!
THERE'S A KID DOWN THERE TOO!
AIEEE!!
HEY YOU! WAIT!
:huh:
:huh:
:sniff:
COME ON, DEAR... IT'S ALL RIGHT NOW.
huh
:huh:

NOOO!!!
SPLAK
THOK
HEE-YAA!


YEEE!!
MMMM
H-
H-
HELP!
THE FIFTH FLOOR! IS IT CLEAR?!
WHERE'S OUR GOD-DAMN PRES-SURE?!
ALL POLICE, PREPARE TO EVACU-ATE!

MOVE IT!
H-HELP!! HELP ME!
C'MON, YOU! GET OUTTA HERE!
AHH!
ZMMM
!
ZMMMMMM
?
WHA--?! WHAT THE HELL IS THAT?!
HEY! THERE'S A KID BACK THERE!


S-
SAVE ME!
ARE YOU ALL ALONE, DEAR? WHERE'S YOUR MOMMY AND DA--
ZZ-MM
HEE YA!


-hff-
-hff-
-hahh-
CUT THE PUMPS! PREPARE FOR SECOND-ARIES!
H-HELP!
HELP!!
ALL UNITS FALL BACK!

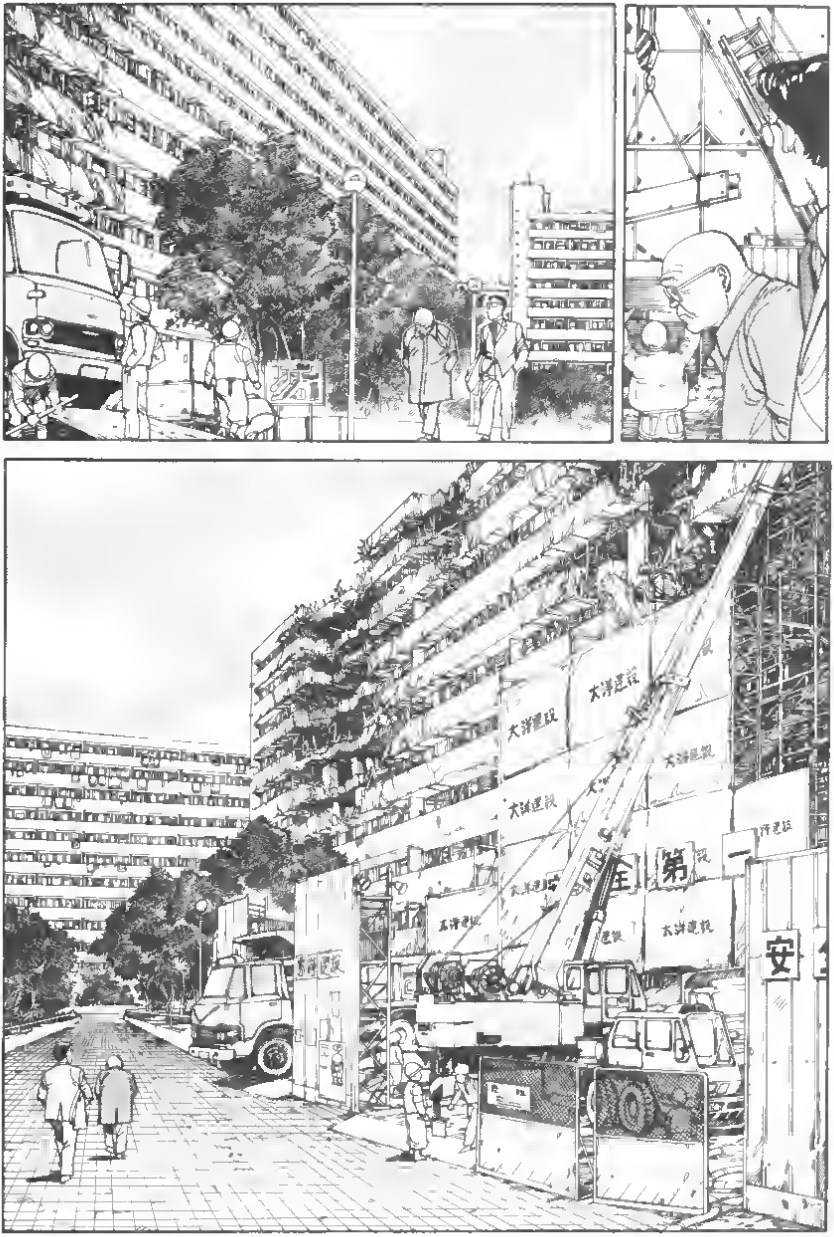
RUN FOR IT!!
EVERY-BODY GET CLEAR!
IT'S GONNA BLOW AGAIN!!
H-HELP ME!
YOU BETTER RUN, OLD MAN!
FWMP
ZMMM
!

AIEE-YEE!!
!
ETSUKO?!
MAMA...?!

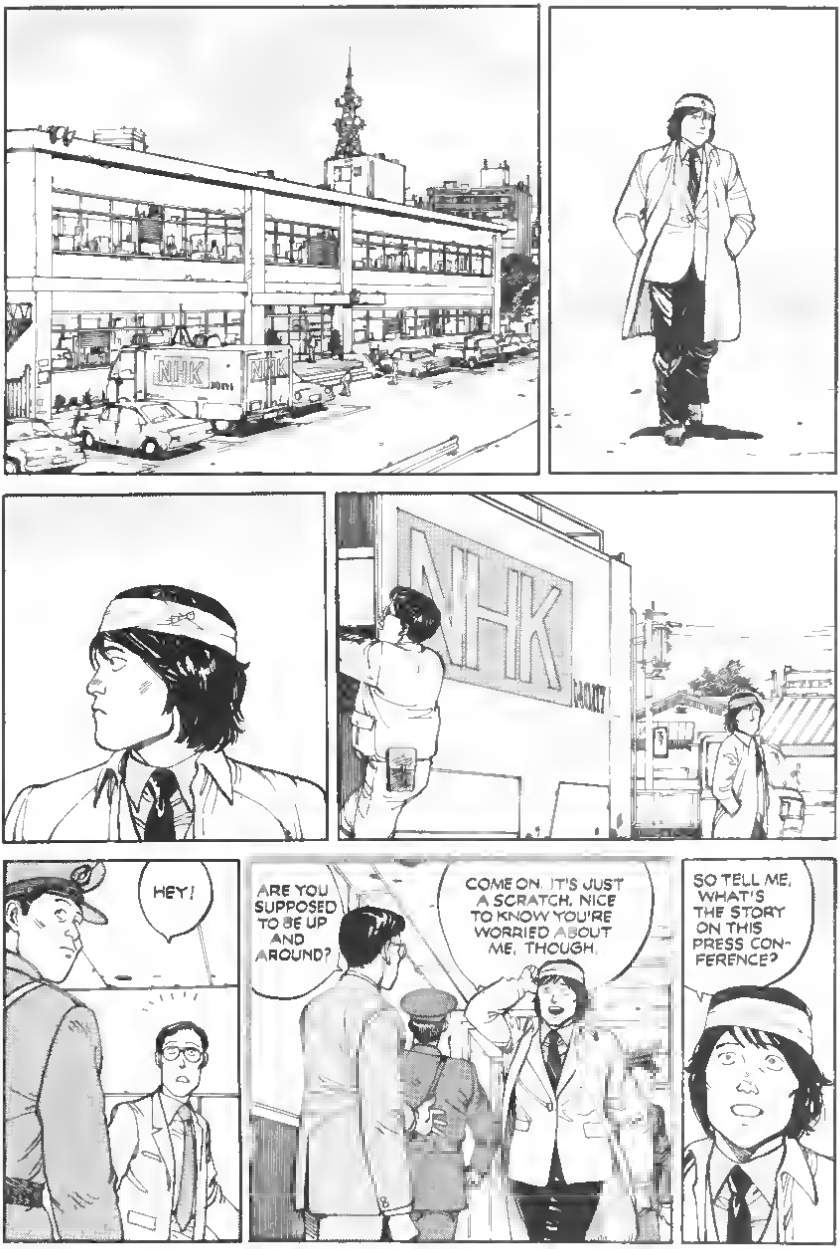
ETSUKO !!
MAMA !!
OH ETSUKO
UWAAA!
THANK GOD, OH THANK GOD
MAMA, MAMA
NISSAN DIESEL
85-01

WHAP
GET 'IM!
HAH!
EEEK!
SWAK
GOTCHA, GOTCHA!
DID NOT!
READY OR NOT HERE IT COMES!
YOW!

SIR ! IT'S ALMOST TIME
YES
YES, I KNOW.
HAH!! GOTCHA!
OVER HERE! PASS IT!
OH, JEEZ!!
EEK! NOT ME!


大洋建設
第一
安全

HEY!
INSPECTOR OKAMURA! ANY COMMENT SIR?
IT'S ALREADY BEEN TWO WEEKS! DO YOU HAVE ANY LEADS?!
GIVE US SOMETHING ON THIS YOSHIKAWA CHARACTER!
I'VE HEARD YOU STILL DON'T HAVE ANY ANSWERS REGAR--
WHY ARE YOU HERE TODAY? AND HOW DOES IT FEEL BEING HERE?
I'LL DISCUSS THINGS IN DETAIL AT TODAY'S PRESS CONFERENCE
HADN'T YOU HEARD ABOUT IT?!
HUH?
HURRY!
C'MON, GO!
WAIT!
VRMMM

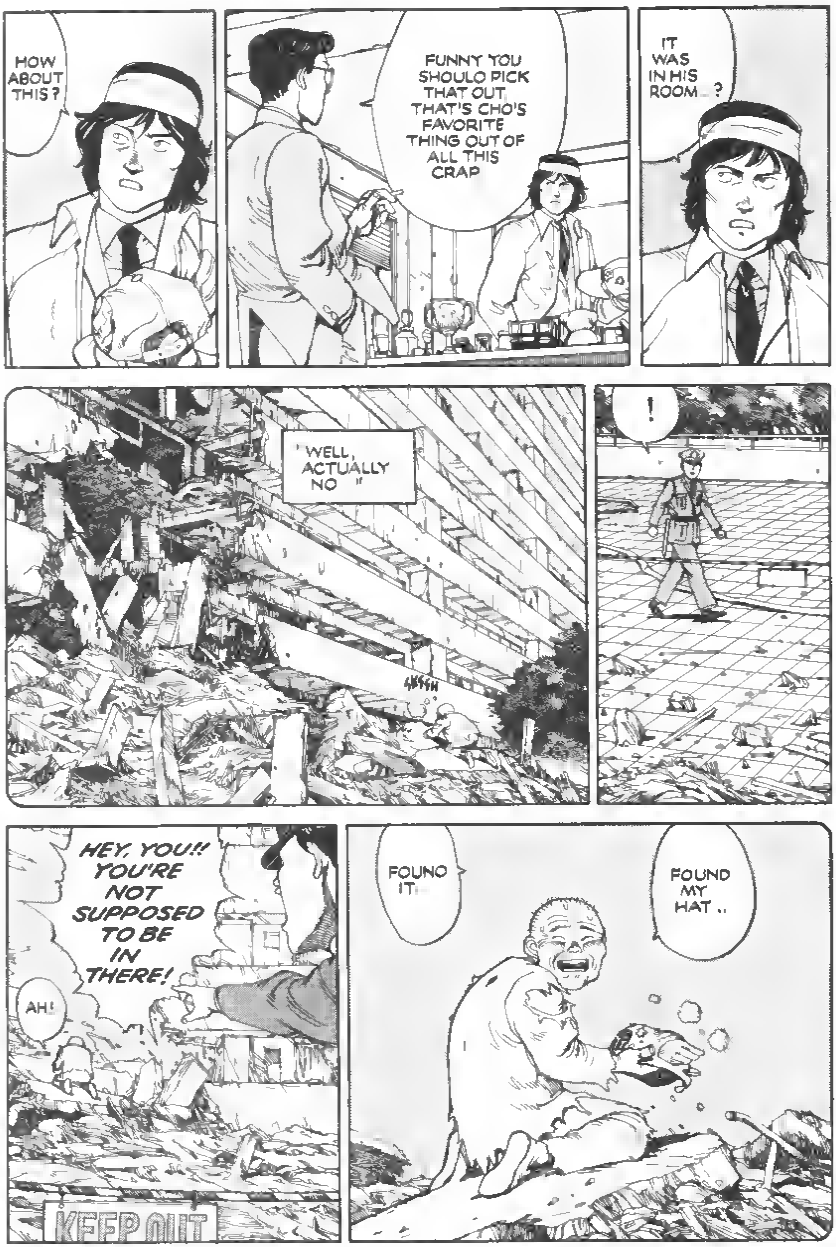

NHK
NHK
NHK
HEY!
ARE YOU SUPPOSED TO BE UP AND AROUND?
COME ON. IT'S JUST A SCRATCH. NICE TO KNOW YOU'RE WORRIED ABOUT ME, THOUGH.
SO TELL ME, WHAT'S THE STORY ON THIS PRESS CONFERENCE?

IT'LL BE START-ING ANY MINUTE NOW
HAVE THEY COME UP WITH ANY-THING NEW?
NO
TODAY'S JUST SOME "INTERIM REPORT" GARBAGE. YOU GOING?
NAW I JUST CAME TO TELL THE BOSS I'M OUT OF THE HOSPITAL
OH YEAH
I ALMOST FORGOT
YOU KNOW THAT OLD GEEZER?
WHAT'S HIS NAME... UCHIDA?
WE'RE GIVING HIM HIS FINAL QUESTION-ING TODAY.

WE HAVE NOW ESTABLISHED CONCLUSIVELY THAT THE PISTOL USED BY YOSHIKAWA WAS THE SAME WEAPON STOLEN FROM OFFICER TAKEYAMA AT THE TIME OF HIS SUICIDE.
REGARDING YOSHIKAWA HIMSELF, HOSPITAL RECORDS INDICATE THAT HE WAS HOSPITALIZED AT LEAST ONCE FOR SEVERE ALCOHOLISM. WHETHER HE WAS IN HIS RIGHT MIND AT THE TIME OF THE SHOOTING WAS YET TO BE DETERMINED.
ANY SIGNS OF DRUG USE?!
AT THE PRESENT TIME, THERE IS NO PHYSICAL EVIDENCE, CHEMICAL RESIDUE, OR STATEMENTS BY THE SUSPECT TO INDICATE POSSIBLE USE OF STIMULANT DRUGS
THIS YOSHIKAWA GUY SIR... YOUR PRESS RELEASE STATES THAT CAUSE OF DEATH WAS "SEVERE HEAD TRAUMA
THAT IS CORRECT. YOSHIKAWA WAS BEATEN TO DEATH BY ONE OF THE VICTIMS
YES, IN SELF-DEFENSE HE HAD BEEN SHOT SEVERAL TIMES BY YOSHIKAWA
HIS NAME WAS YOSHIO FUJIYAMA.
ONE OF THE VICTIMS ?!

SIR, YOUR DEPARTMENT PREVIOUSLY ANNOUNCED THAT THE GAS EXPLOSIONS WERE CAUSED BY AN EARTHQUAKE
YES, YES. WE DID INDEED REPORT AT THE PREVIOUS PRESS CONFERENCE THAT THERE HAD BEEN AN EARTHQUAKE, BUT WE HAVE SINCE MADE FURTHER INQUIRIES AT THE NATIONAL SEISMOLOGICAL AGENCY AND NOW MUST CORRECT THAT STATEMENT. WE NOW BELIEVE THE EXPLOSIONS AND OTHER DAMAGE WERE CAUSED BY A SUDDEN EARTH SUBSIDENCE BENEATH THE COMPLEX
HOWEVER ON THAT DAY THERE WAS NO SEISMIC--
BUT YOU STILL SAY THERE WAS NO CONNECTION BETWEEN YOSHIKAWA AND THE EXPLOSIONS, SIR?
WE ARE CONTINUING TO INVESTIGATE POSSIBLE LINKS. OUR BACKGROUND CHECK ON YOSHIKAWA HAS DETERMINED THAT PREVIOUSLY FOR A VERY SHORT PERIOD, YOSHIKAWA DID IN FACT WORK ON INSTALLING GAS MAINS. WE ARE FOLLOWING UP ON THIS--
YOU MEAN YOSHIKAWA BLEW UP THE WHOLE COMPLEX?!
HOT DAMN!
SO HE'S RESPONSIBLE FOR TWENTY-SEVEN DEATHS?!
WAIT, WAIT! WE'RE STILL--
IS THAT ON THE RECORD?!
KCHIK
KLIK
GET ME A PHONE!
NOW!
THE INVESTIGATION'S STILL AT A PRELIMINARY STAGE GENTLEMEN, PLEASE!!

MOST OF IT'S JUST JUNK. WORTH-LESS JUNK
I JUST DON'T GET IT. THIS IS ALL JUST SOME LONELY OLD GEEZER'S COLLECTION...?
"KIND OF A STRANGE HAT IT HAD WINGS."


HOW ABOUT THIS?
FUNNY YOU SHOULD PICK THAT OUT THAT'S CHO'S FAVORITE THING OUT OF ALL THIS CRAP
IT WAS IN HIS ROOM...?
"WELL, ACTUALLY NO"
!
HEY, YOU!! YOU'RE NOT SUPPOSED TO BE IN THERE!
AH!
KEEP OUT
FOUND IT
FOUND MY HAT..

LOOK, FORGET THE HAT
THERE'S SOMETHING ELSE I WANTED YOU TO SEE
THIS.
A CAP? FROM A FOUNTAIN PEN?
HAVEN'T YOU SEEN THIS BEFORE ?
NOW THAT YOU MENTION IT, MAYBE...
!
YOU GOT IT.. INSPECTOR YAMAGAWA'S PEN.
WHAT THE HELL WAS IT DOING IN CHO'S ROOM?!

KCHAK
MAN, OH, MAN...WHAT A ZOO YOU SHOULD'VE BEEN AT THAT PRESS CONFERENCE, GUYS!
CHRIST.. YOU SCARED THE HELL OUT OF US.
HUH?
HEY, TAKAYAMA! YOU'RE ALIVE!
DO I LOOK DEAD?
SO HOW'D IT GO?
WHERE'S INSPECTOR OKAMURA NOW?
IT WAS A TOTAL MADHOUSE THOSE DAMN REPORTERS WERE LIKE SHARKS IN A FEEDING FRENZY
YOU'D THINK ALIENS HAD LANDED OR SOME-THING
HE'S GONE DOWN TO THE SECOND FLOOR TO INTERVIEW CHOUIRO UCHIDA

MM?
HOWDY, BOYS WORRIED ABOUT ME?
FIGURES YOU COULDN'T STAY AWAY
WHERE'S THE BOSS?
STILL INSIDE
SAID HE WANTED TO HAVE A GO AT GRAMPS BY HIMSELF

HOW LONG?
MUST BE AN HOUR ALREADY.
AN HOUR...
KUHAK
KUK
DID YOU GET ANYTHING OUT OF HIM?
..NO.
LOOKS LIKE WE'RE BACK TO SQUARE ONE...
HEARD ALL ABOUT HIS CHILDHOOD, THOUGH

!
CHIK
YOUR HEAD OKAY?
YES, SIR SORRY TO GET EVERYONE WORRIED
"SQUARE ONE," HUH...
IT'S REALLY TOO BAD ABOUT ITO...
WELL, HE SAYS HE'LL STAY ON THE JOB SIR. CRUTCHES AND ALL.
I'M ASHAMED TO LOOK HIM IN THE FACE...
WELL, ANYONE FOR LUNCH?
HM?
WHAT'S WRONG? AREN'T YOU COMING?

SIR...
I'D LIKE TO TRY TALKING TO HIM.
...
OH
ALL RIGHT CAN'T HURT.
WE'LL BE AT THE USUAL PLACE ACROSS THE STREET.
AND NO USING THE THUMB-SCREWS, OKAY?
THANKS FOR LETTING ME TALK TO HIM SIR!
I'LL BE RIGHT ALONG SO ORDER THE LUNCH SPECIAL FOR ME!
AND NOW
I'VE GOT A FEW QUESTIONS FOR YOU, BUDDY!
KCHAK

YAMA
GAWA

SIR, NO !!
HEY DEEE-TEC-TIVE MAN...
!
HEH-HEH-HEH... HE'S FAAALLING - FALLING... HEH-HEH.
Y-YOSHIKAWA
!

EEYAAH!--
--AH?!
:hahh:
:huhh:
HEY TAKAYAMA! WHAT'S YOUR PROBLEM?
HUH ?
SOMETHING WRONG WITH GRAMPS?
:hahh:
:hff:

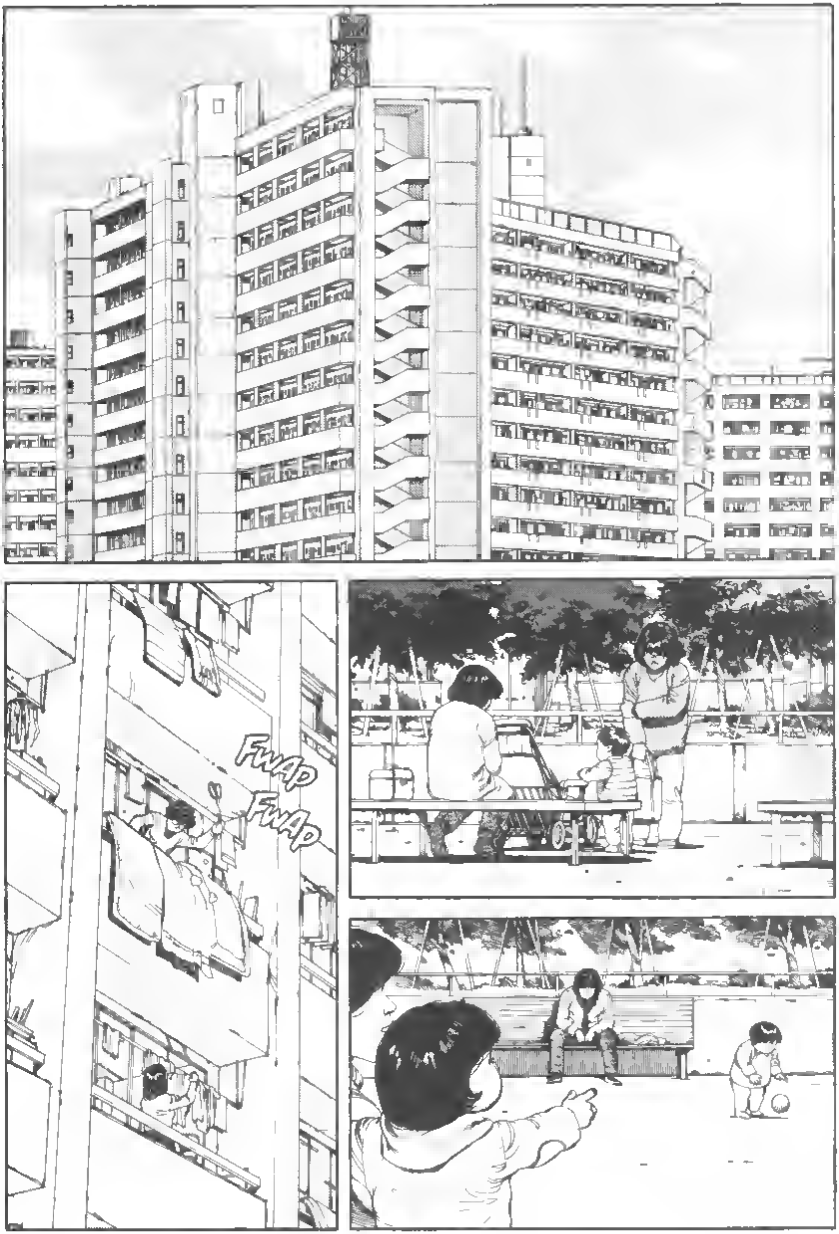
BRUMM! BRUMM!
WHAT'S THE MATTER? YOU NEVER SEEN THE OLD FART BEFORE?
BEEP! BEEP!
BRUMM!
JEEZ, I HAVEN'T BOUGHT CARAMELS FOR PROBABLY TWENTY YEARS
?
YOU KNOW MILK CARAMELS? THE OLD GUY JUST HAD TO HAVE A BOX
HE'S TOTALLY SENILE WORSE THAN A WHOLE PACK OF KIDS, I TELL YOU...

OKEY-DOKEY, I BOUGHT YOU YOUR TUMMY NUMMY CANDYY...!
KIDS...?
HEY YOU GOTTA UNWRAP THEM FIRST MR UCHIDA! SHEESH!
UNGH! MMPH!
THE CHILDREN! YOU MUST WATCH OUT FOR THE CHILDREN!
WHAT?

YOU
YOU DIDN'T MEAN THE CHILDREN WHO DIED!
NO IT CAN'T BE
HEY! HEY!! THAT'S DISGUSTING YOU OLD COOT!
STOP THAT!
RM. 209

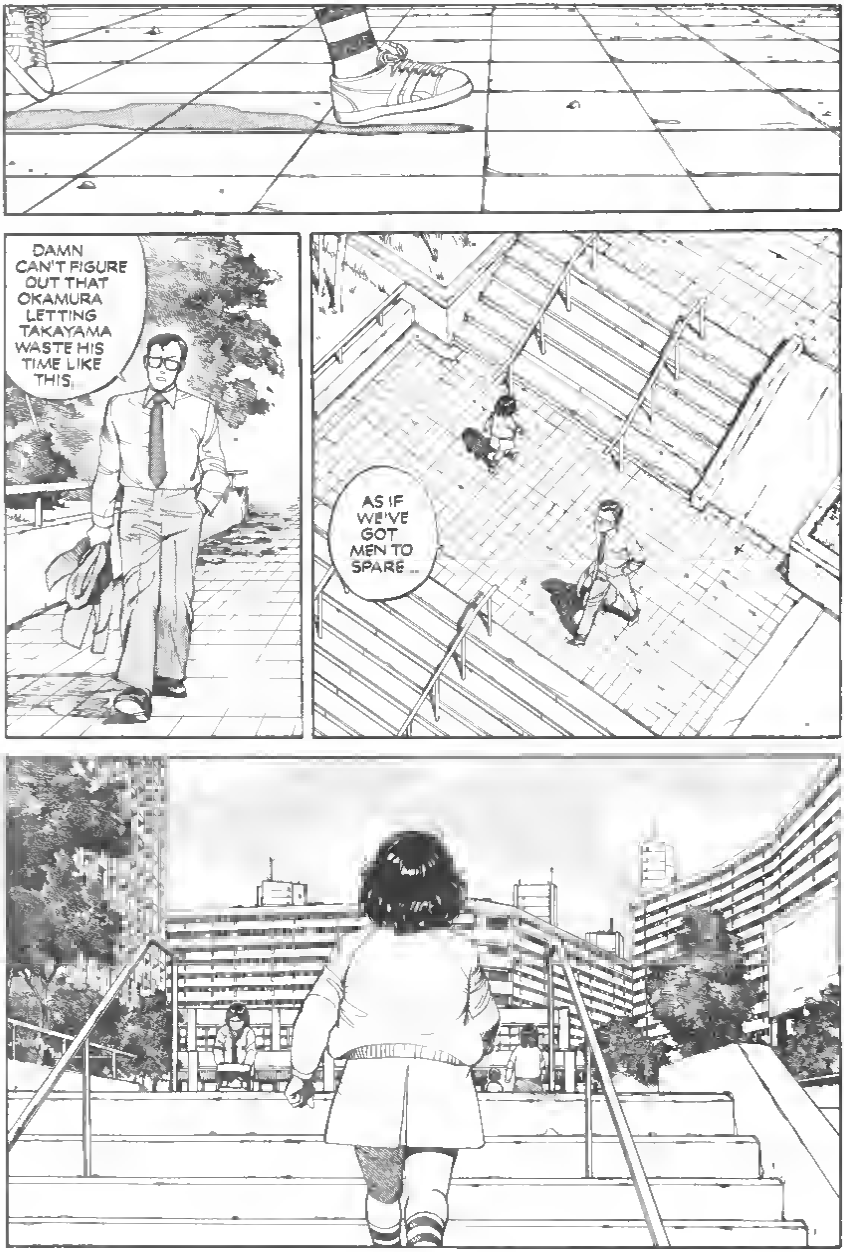
春の交通安全週間
YOU FOUND OUT WHERE THEY'RE TAKING HIM RIGHT?
YES, SIR-- HE'LL BE BACK AT HIS APARTMENT FOR A FEW DAYS. THEY'LL CONTACT US AS SOON AS THERE'S AN OPENING AT ONE OF THE PUBLIC NURSING HOMES.

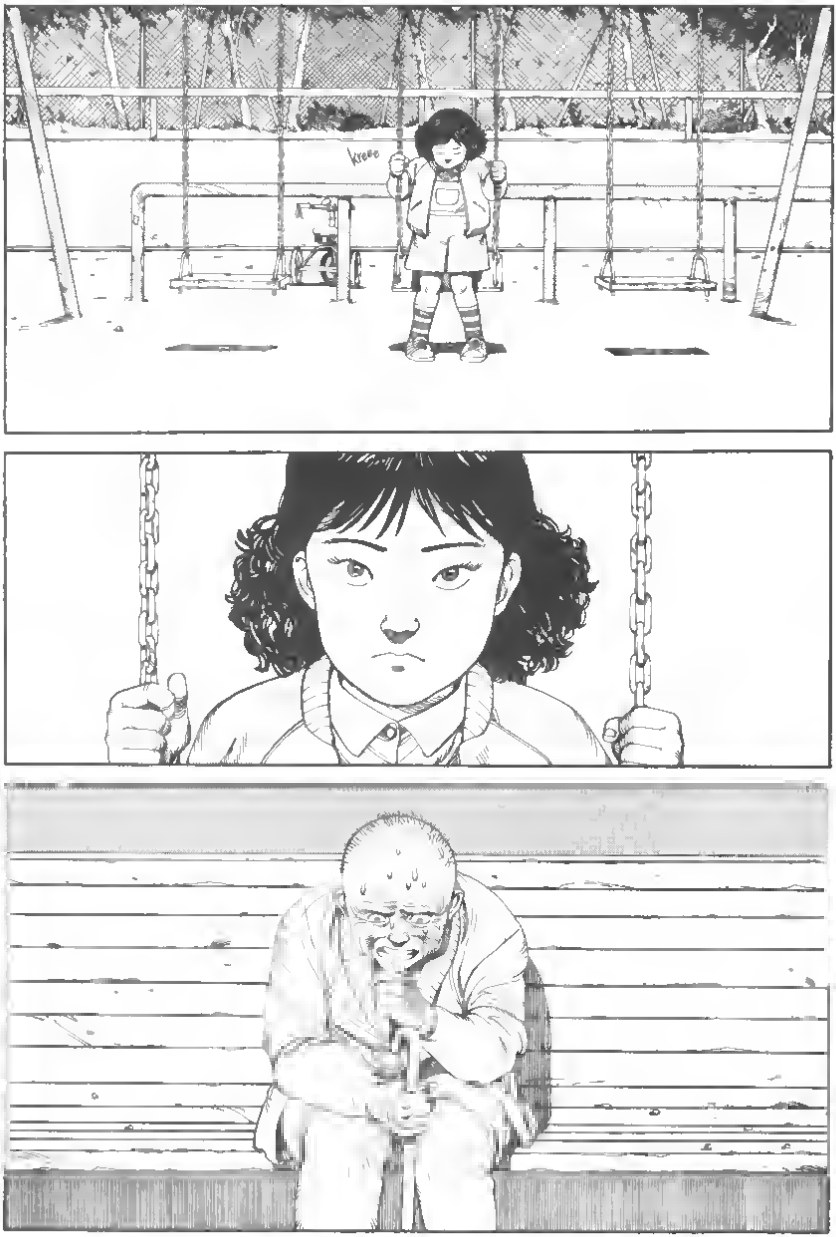
BY THE WAY, SIR.. WHAT HAPPENED TO THE LITTLE GIRL?
HER AND HER PARENTS ARE DOWN IN KYOTO, STAYING WITH THE MOTHER'S FAMILY.
I DON'T THINK THEY'LL BE BACK.
INSPEC-TOR..
YES?
I'D LIKE TO BE DETAILED TO WATCH MR UCHIDA, SIR.
Hmm..
THE OLD "MILK CARAMEL RUN" huh?
OH ALL RIGHT
THANK YOU VERY MUCH, INSPEC-TOR!
WELL, SIR?


FWAP
FWAP

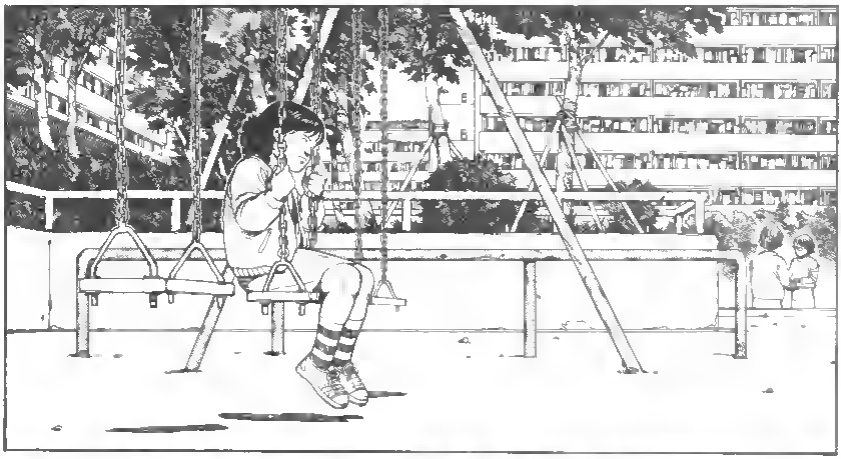
NNNN
!
SPRING AT LAST... AAHH!
YO!
HEY!

SO HOW'S THE OLD GUY DOING? ANY CHANGES?
NOT MUCH
I HEAR THEY'VE GOT A HOME LINED UP FOR HIM.
THAT'S WHAT THEY SAY.
YOU BEEN OUT TO SEE ITO RECENTLY?
YOU KNOW HE SAYS HE'S QUITTING THE FORCE.
YEAH HE'S LOOKING GOOO
YEAH.
Bleh GREAT WEATHER, HUH?


DAMN CAN'T FIGURE OUT THAT OKAMURA LETTING TAKAYAMA WASTE HIS TIME LIKE THIS.
AS IF WE'VE GOT MEN TO SPARE...

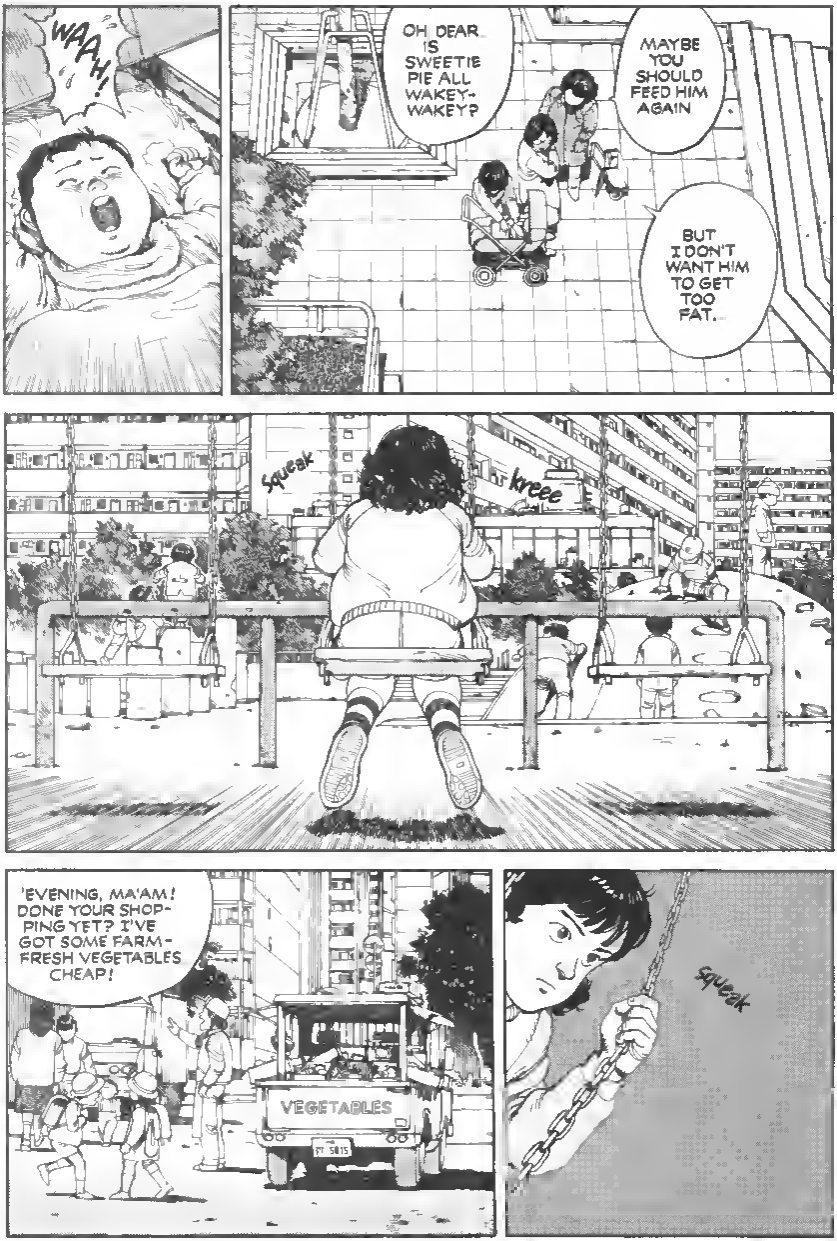

kreee

HEY I'M OVER HERE!
EEK!
YOU STOP THAT RIGHT NOW YOUNG MAN!
LATER THIS MONTH
REALLY?! WE DO THAT TOO HOW FUNNY!



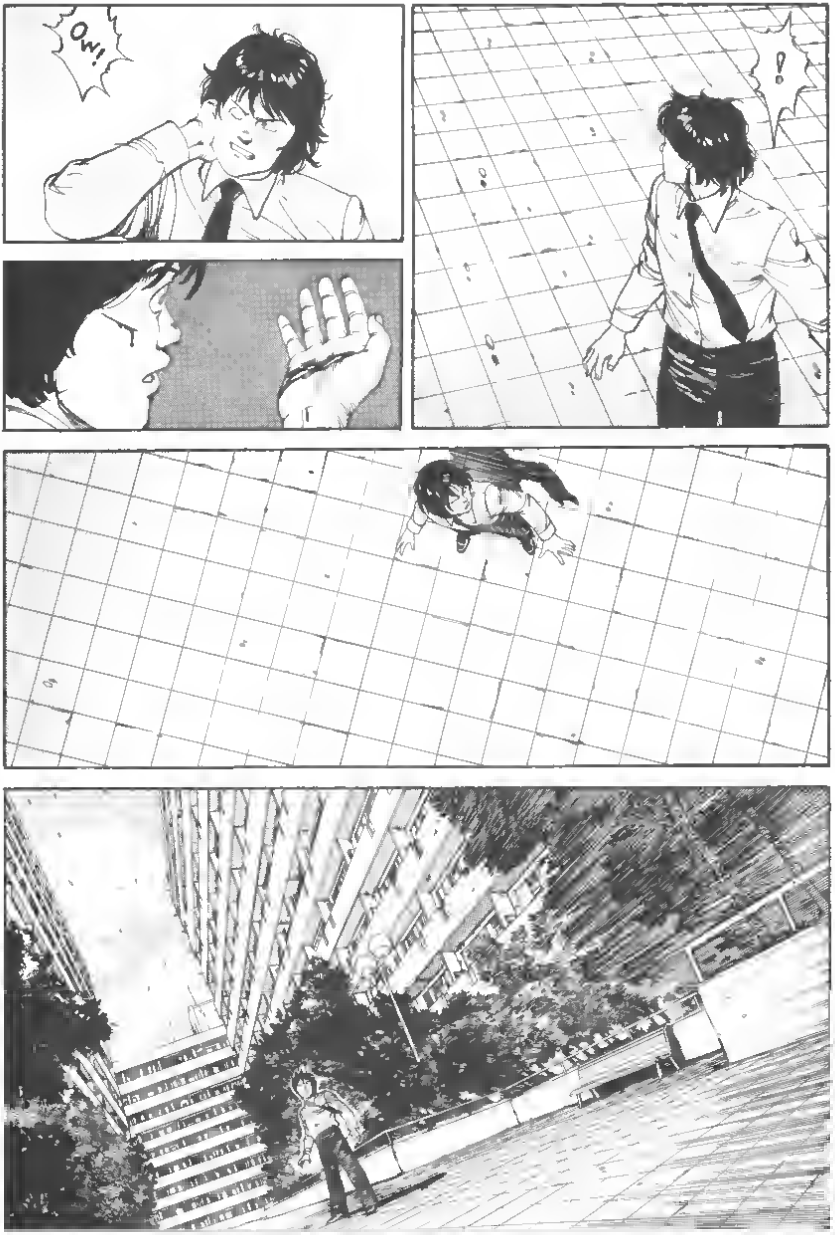
КТАК
?

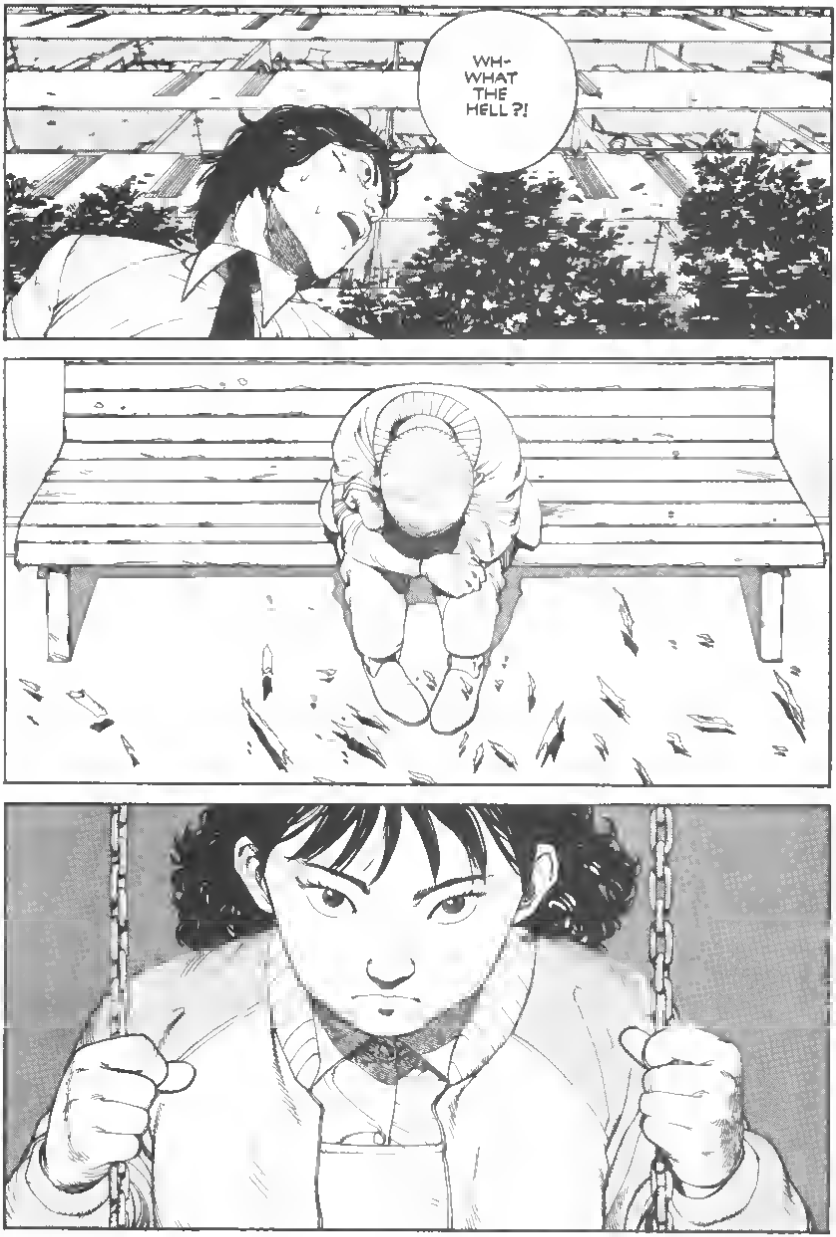
KSSHH
EH?
SPRAK!
GET AWAY FROM THAT! IT'S DANGEROUS! YOU COULD CUT YOURSELF!
THE BLOCK ASSOCIATION MEETS TOMORROW NIGHT BUT I CAN'T MAKE IT.
NO. YOU'RE RIGHT, DEAR. THAT STORE IS *MUCH* MORE EXPENSIVE. DIDN'T YOU KNOW?
HEY! WHO BROKE OUR WINDOW?!

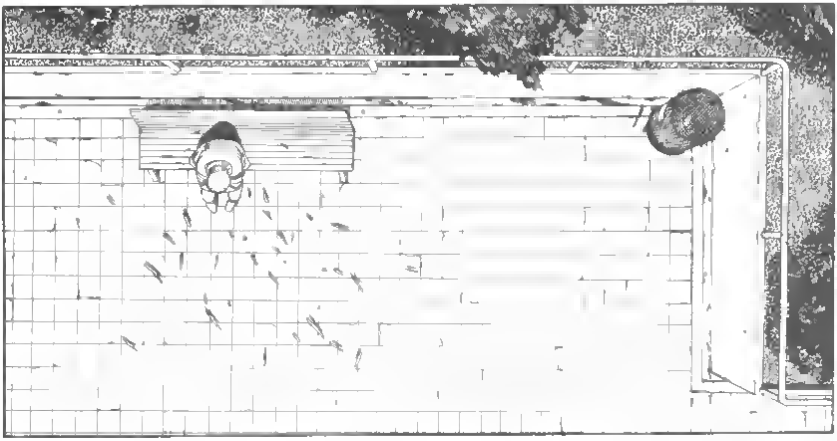

WAAH!
OH DEAR... IS SWEETIE PIE ALL WAKEY-WAKEY?
MAYBE YOU SHOULD FEED HIM AGAIN
BUT I DON'T WANT HIM TO GET TOO FAT...
Squeak
Kreee
'EVENING, MA'AM! DONE YOUR SHOPPING YET? I'VE GOT SOME FARM-FRESH VEGETABLES CHEAP!
VEGETABLES
Squeak

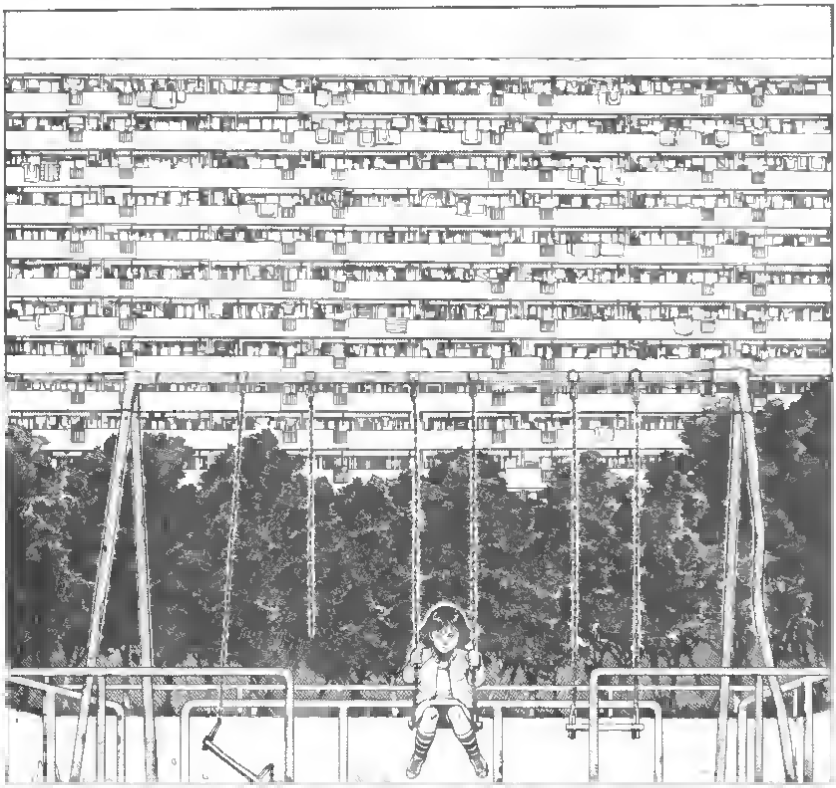
SNAK!
GNOCH
SHNGG
KANG

MOM?!
YOU'VE GOT TO BE KIDDING!! HA-HA!
HEY MOM! THE SWING JUST BENT ALL FUNNY!
HAVEN'T I TOLD YOU NOT TO BREAK THINGS?!
VWHIPP


Ow!
!

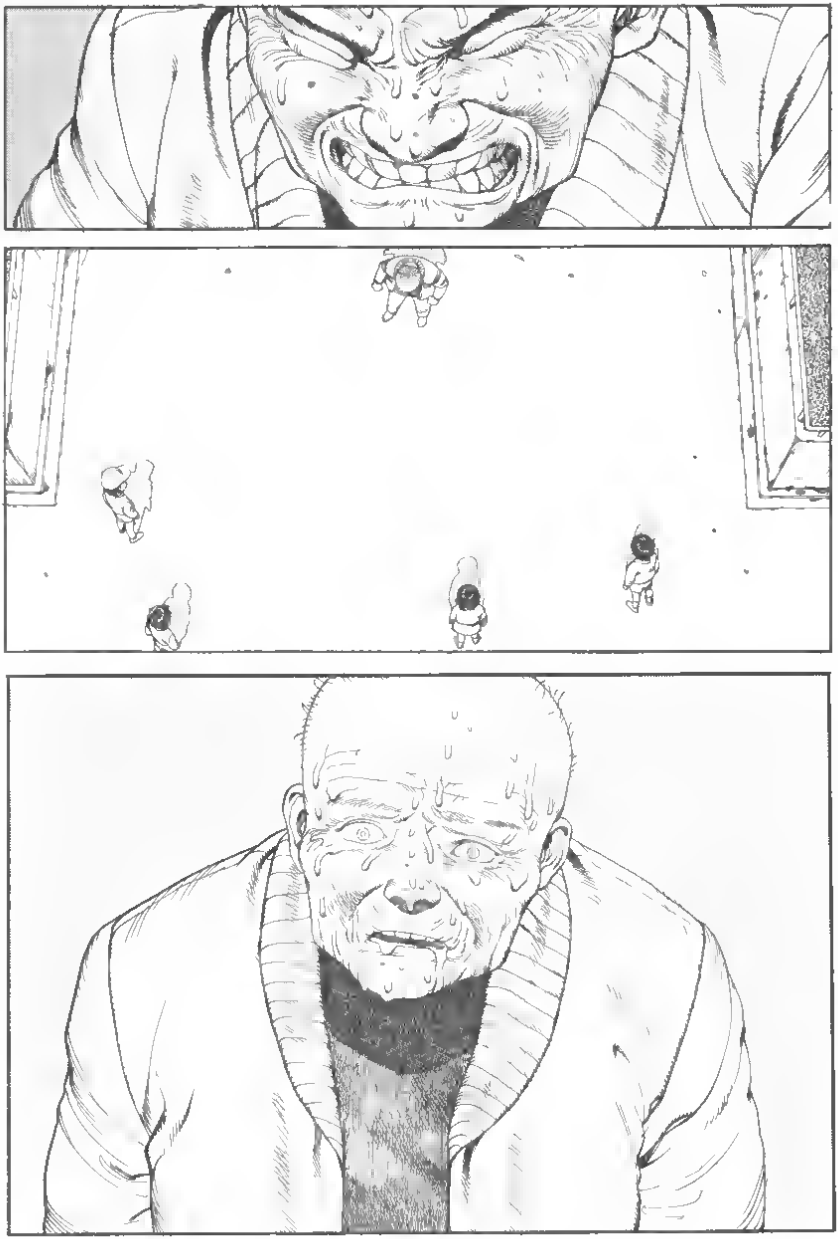

WH-
WHAT
THE
HELL ?!

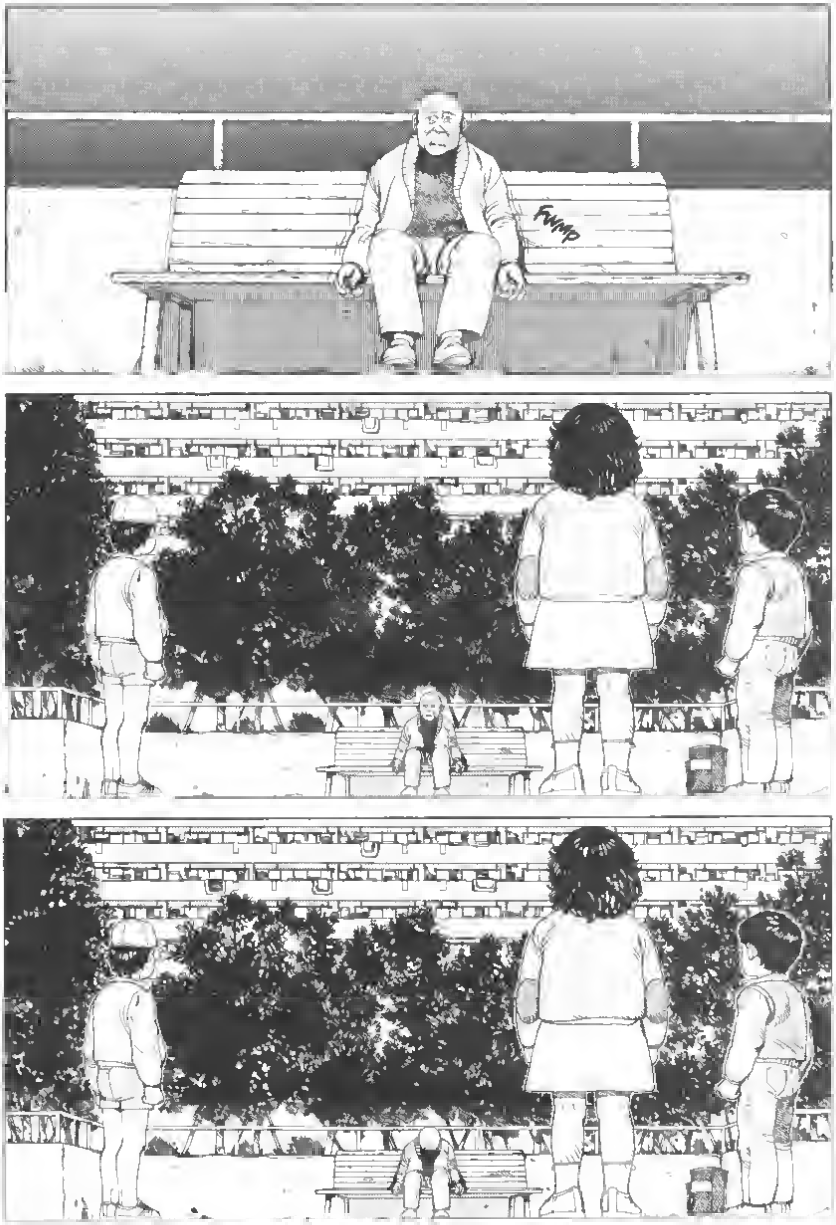




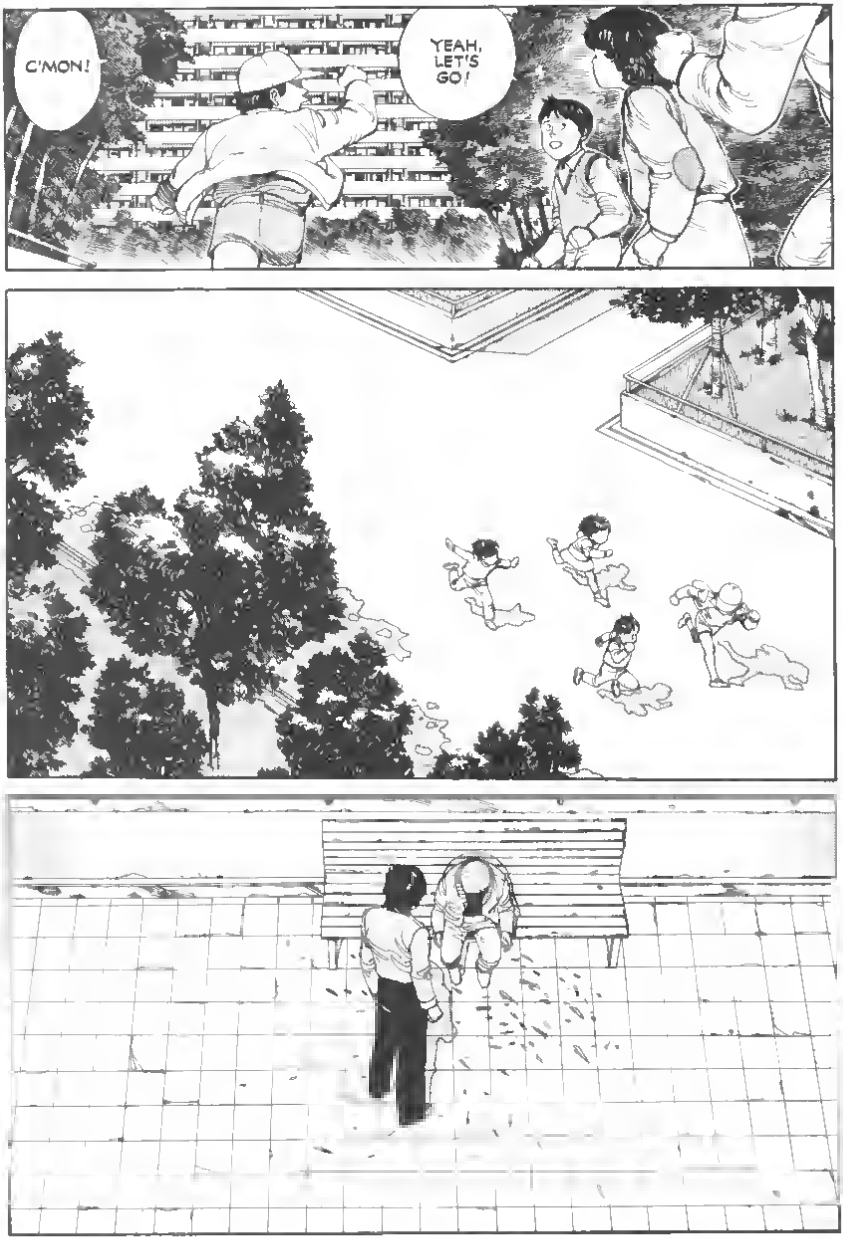
SO I JUST WENT AND *TOLD* HIM, STRAIGHT TO HIS FACE! I MEAN, *REALLY!*

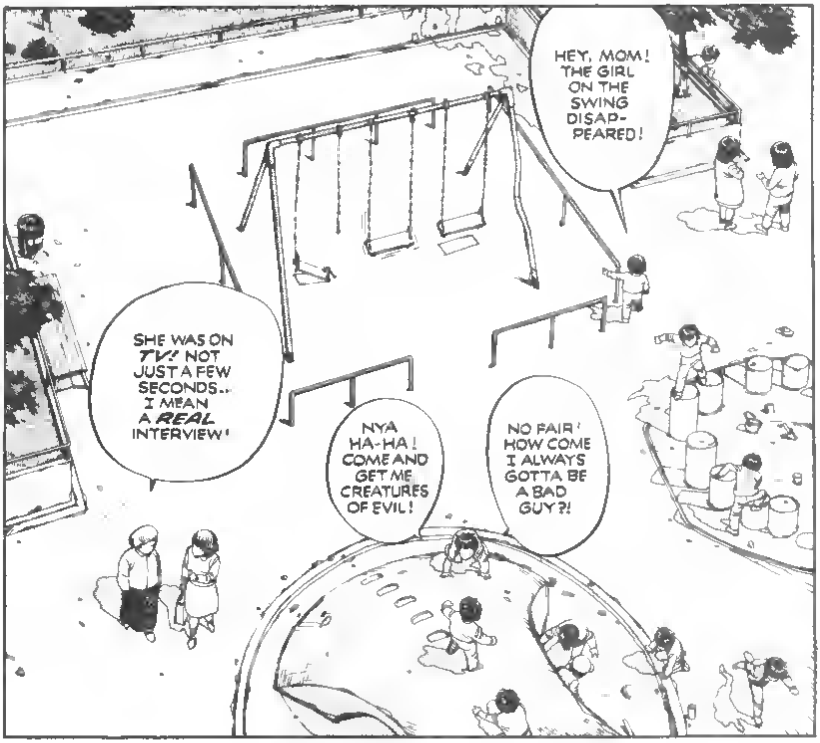
...
UHNN
URGH!




FWMP

..!
MR. UCHIDA..?


C'MON!
YEAH, LET'S GO!


HEY, MOM! THE GIRL ON THE SWING DISAP-PEARED!
SHE WAS ON TV! NOT JUST A FEW SECONDS.. I MEAN A REAL INTERVIEW!
NYA HA-HA! COME AND GET ME CREATURES OF EVIL!
NO FAIR! HOW COME I ALWAYS GOTTA BE A BAD GUY?!

童夢

THE END

KATSUHIRO OTOMO

The following information was assembled with the help and permission of Toren Smith of Studio Proteus and Sam Yoshiba of Kodansha, Ltd., with excerpts taken from Kaba, *published by Kodansha, Ltd.*

Katsuhiro Otomo was born in Miyagi Prefecture in April, 1954. He grew up in Tome-gun, a northern county in Miyagi Prefecture. He says of his childhood in Tome-gun:

> *When I was in high school I was so crazy about movies, I'd often take a three hour train ride during school holidays all the way to Sendai, just to see movies. Movie-going was my main hobby in those days.*

Otomo left Miyagi soon after graduating high school and went to Tokyo to become a comics artist. His first published work was *Jyu sei* (*A Gun Report*), actually a comics adaptation of Prosper Merimee's short novel *Matea Falcone*. It was published on October 4, 1973, in a special edition of the well-known weekly comics magazine *Action*.

Otomo remembers his early years in Tokyo in a *Yomiuri* newspaper interview:

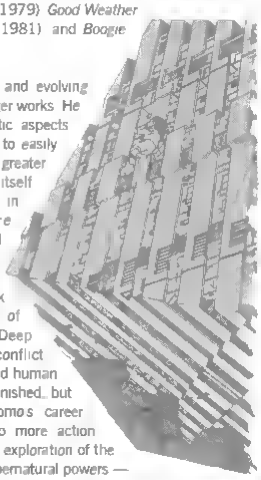
> *At that time I lived in a newly developed area just outside of central Tokyo. The people I met were the type one only finds in a big city. For example, a carpenter I used to drink with at a nearby bar went into a total moral decline soon after I met him. On the other hand, the bartender at that same bar was a former criminal trying to become a decent citizen. He had had his underworld tattoos erased but was unable to control his alcoholism. While I was living in the area, a huge new public housing project was completed and soon filled with low income couples with newborn babies. They never seemed to adapt to this sort of crowded urban living, but they found themselves trapped in that world. Nevertheless, I enjoyed being around those people.*

These early experiences would later form the foundation for his masterwork, *Domu*.

The comics Otomo created during this period were short stories, ranging in length from twenty to thirty pages, and were serialized mainly in *Action* magazine. The *Asahi* newspaper reviewed a number of his short stories in 1980 and said —

> *Just as the "New Cinema" movement had demolished the old Hollywood style of filmmaking to usher in a fresh style of movie production in America, Katsuhiro Otomo from provincial Tohoku, came to Tokyo to create a new comics style and shattered the conventions existing in manga. Otomo's unique style is claiming the attention of the general public. Otomo's vivid works intrigue.*

These stories were later collected in book form. Otomo's collections during this early period include *Short Peace* (1979), *Highway Star* (1979), *Good Weather* (1981), *Hansel and Gretel* (1981), and *Boogie Woogie Waltz* (1982).



His narrative skills maturing and evolving, Otomo turned to creating longer works. He carefully eliminated unrealistic aspects from his comics and shifted to easily readable designs, attaching greater importance to the story itself. Consequently, his interest in illustration became more independent of comics and spread to include work in other genres. In 1979 Otomo began a longer, serialized work entitled *Fire Ball*, the title of which was inspired by a Deep Purple song. A story of conflict between a mega-computer and human beings, *Fire Ball* remains unfinished, but it was a milestone in Otomo's career, marking both his change to more action oriented material and his first exploration of the theme of battles involving supernatural powers — one later carried over into *Domu* and the epic *Akira*.

Soon after the serialization of *Fire Ball*, Otomo started another comics series, entitled *Sayonara Nippon* (*Goodbye Japan*), which was a tragi-comedy about a Japanese karate expert who goes to New York and attempts to become a hero but fails miserably. Otomo's realistic portrayal of New York street scenes attracted great attention from readers. Otomo's characteristic cynicism toward the gap that exists between his own "realistic" observations and his "conventional" art style is an important creative motif threaded throughout his work. In fact, Otomo isolates and displays for us an enormous variety of tragic and comic senses from that gap.

> *In my early twenties, I often took the train from Urawa City in Saitama Prefecture, where I lived, to Ginza Station to catch a movie. But I almost had more fun observing the person seated opposite me on the train than I did watching the movie. 'His shoes are worn out, so maybe he's a traveling salesman' or "he's a bit pale, so he's probably worn himself out" — carrying on like this to myself I could envision anyone's working life. And watching kids in the park, perhaps I'd think, 'kids are cute because they're clumsy.' This is how a story emerges.*

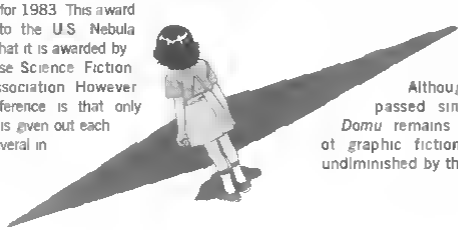
how a comic strip evolves, or how an illustration takes shape. I think it's the same way a musician "connects" with his music.

My interest in illustrating is a matter of seeing the people and things around me and not a matter of longing to see beautiful scenery. More than the picturesque, I love those places alive and sweltering with humanity.

Come to think of it, I suppose I enjoy places sweltering with humanity precisely because they lack artificiality. Tokyo itself looks like a mess, inharmonious, completely devoid of artificiality. Next to traditional Japanese architecture, you might suddenly find a Spanish style villa. Some people say it's ugly, but I'm fascinated by such places.

Otomo would take these images and experiences and then begin his first fully realized masterpiece. In January 1980, *Domu* began magazine serialization and ran intermittently for two years until completion. In 1983 Otomo revised the story (adding pages, etc.) and *Domu* was published in book form. The graphic novel was a tremendous success. Japanese high school and university students, who had long felt frustration at the poor quality of most Japanese films, music, novels, and other forms of art in comparison with American and European standards, were thrilled with the first class artwork and superb story of *Domu*. It was an instant best seller, reaching over 500,000 copies in sales, and remains in print to this day.

Domu went on to win Japan's Science Fiction Grand Prix Award for 1983. This award is similar to the U.S. Nebula Award, in that it is awarded by the Japanese Science Fiction Writer's Association. However a key difference is that only one award is given out each year, not several in different categories. The first and only time the award has been given to a comic book, this caused quite a stir in literary circles. Some people blamed a lack of good science-fiction novels that year. But Sakyo Komatsu, considered by many to be the dean of Japanese science-fiction writers, said that the "fresh and vivid qualities of the work were fully deserving of the prizes."



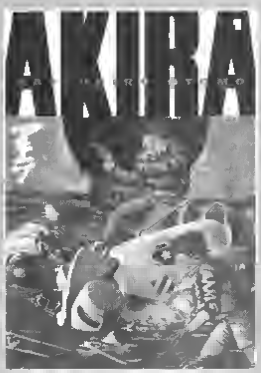
The media latched on to the news, and Otomo became one of the best-known comics authors in Japan. "The weirdness that lurks in the seemingly peaceful living environment of a huge housing complex symbolizes the precariousness hidden at the bottom of today's urban living conditions in Japan," said the *Yomiuri* newspaper. This is a persistent theme in critical appraisals of *Domu*. Of *Domu*, Otomo would later say —

I had the idea for the basic plot, but I had difficulty in deciding where to set the story. One day I read a newspaper and a small article caught my eye. It said that at the Takashima daira Estates (a huge public housing project complex on the outskirts of Tokyo) dozens of people killed themselves each year by jumping from the buildings. I suddenly realized that there was the setting for Domu.

Upon completion of *Domu*, Otomo began work on the mega-epic *Akira*. Eventually reaching a length of over 2,000 pages, *Akira* consumed him creatively for a decade. Its publication in collected form continued to push the envelope of comics publishing in Japan, the volumes being produced at twice the size and page count of comics collections of the time. *Akira* volumes have gone on to sell millions of copies in Japan and have been published in foreign-language editions around the globe. Otomo's involvement as director, writer, designer, and senior illustrator in the 1988 animated film of *Akira* brought him widespread international renown.

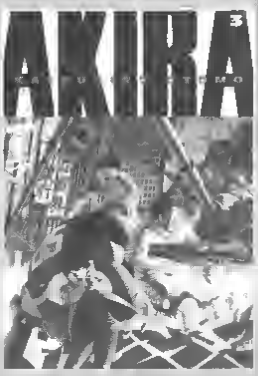
Work on other animated projects followed, including *Labyrinth Stories*, *Robot Carnival*, and his three part series, *Memories*. Otomo also directed a 1991 live-action movie *World Apartment Horror*, and several television commercials for such companies as Honda, Suntory, and Canon. Although, Otomo had largely moved away from comics he created and wrote *The Legend of Mother Sarah*, illustrated by Takumi Nagayasu.

Although nearly twenty years have passed since its initial serialization, *Domu* remains one of the landmark works of graphic fiction, its power and virtuosity undiminished by the passing of time.

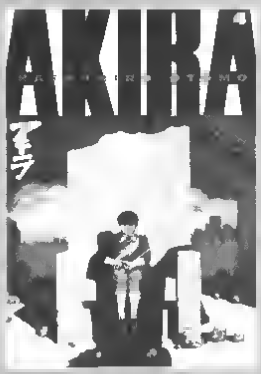


AKIRA BOOK ONE
ISBN: 1-56971-498-3
$24.95

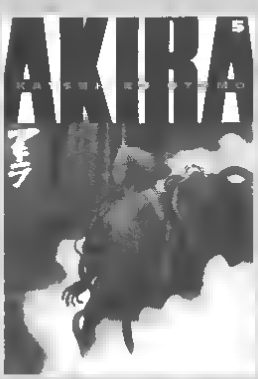
AKIRA BOOK TWO
ISBN: 1-56971-499-1
$24.95



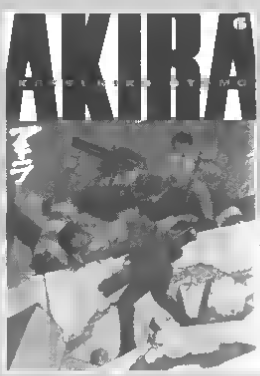
AKIRA BOOK THREE
ISBN: 1-56971-525-4
$24.95



AKIRA BOOK FOUR
ISBN: 1-56971-526-2
$27.95



AKIRA BOOK FIVE
Available December 2001



AKIRA BOOK SIX
Available March 2002

ALSO FROM KATSUHIRO OTOMO:

DOMU:
A CHILD'S DREAM
ISBN: 1-56971-611-0
$17.95

(with Takumi Nagayasu)
THE LEGEND OF MOTHER SARAH: TUNNEL TOWN
ISBN: 1-56971-145-3
$18.95

MANGA! MANGA! MANGA!
DARK HORSE HAS THE BEST IN MANGA COLLECTIONS!

APPLESEED
Buronson & Kohsaku Kasai
BOOK ONE
B&W paperback
ISBN: 1-56971-[illegible]
BOOK TWO
B&W paperback
ISBN: 1-56971-0[illegible]
BOOK THREE
B&W paperback
ISBN: 1-56971-072-[illegible]
BOOK FOUR
B&W paperback
ISBN: 1-56971-140-0 $17.95

BLACK MAGIC
[illegible]

BLADE OF THE IMMORTAL
Hiroaki Samura
BLOOD OF A THOUSAND
B&W paperback
ISBN: 1-56971-238-5 $14.95
CRY OF THE WORM
B&W paperback
ISBN: 1-56971-300-6 $14.95
DREAMSONG
B&W paperback
ISBN: 1-56971-357-X $14.95
ON SILENT WINGS
B&W paperback
ISBN: 1-56971-412-6 $14.95
ON SILENT WINGS II
B&W paperback
ISBN: 1-56971-444-4 $14.95
DARK SHADOWS
B&W paperback
ISBN: [illegible]-56971-469-X $14.95

BUBBLEGUM CRISIS
[illegible]
GRAND MAL
B&W paperback
ISBN: 1-56971-120-8 $14.95

CARAVAN KIDD
Hiroaki Morishita
VOLUME 1
B&W paperback
ISBN: 1-56971-260-3 $18.95
VOLUME 2
B&W paperback
ISBN: 1-56971-324-3 $19.95
VOLUME 3
B&W paperback
ISBN: [illegible]-38-2 $19.95

THE DIRTY PAIR
Haruka Takachiho • Toshihiro Hirano
BIOHAZARDS
B&W paperback
ISBN: 1-56971-339-1 $12.95
DANGEROUS ACQUAINTANCES
B&W paperback
ISBN: 1-569-1-227-1 $12.95
A PLAGUE OF ANGELS
B&W paperback
ISBN: 1-569-1-029-5 $12.95
FATAL BUT NOT SERIOUS
B&W paperback
ISBN: 1-56971-172-0 $14.95

DOMINION
Masamune Shirow
DOMINION
B&W paperback
ISBN: 1-56971-488-6 $16.95
CONFLICT 1—NO MORE NOISE
color B&W paperback
ISBN: 1-55971-233-6 $14.95

DOMU: A CHILD'S DREAM
Katsuhiro Otomo
B&W paperback
ISBN: 1-56971-140-2 $11.95

DRAKUUR
John Manabe
RISE OF THE DRAGON PRINCESS
B&W paperback
ISBN: 1-56971-302-2 $12.95
THE REVENGE OF GUSTAV
B&W paperback
ISBN: 1-56971-368-5 $14.95
SHADOW OF THE WARLOCK
B&W paperback
ISBN: 1-46971-406-1 $14.95

GHOST IN THE SHELL
Masamune Shirow
color B&W paperback
ISBN: 1-569-1-041-1 $24.95

GOOZILLA
Kazuhisa Iwata
B&W paperback
ISBN: 1-56971-063-5 $11.95

GUNSMITH CATS
Kenichi Sonoda
BONNIE AND CLYDE
B&W paperback
ISBN: 1-56971-215-8 $13.95
MISFIRE
B&W paperback
ISBN: 1-569-1-253-0 $14.95
THE RETURN OF GRAY
B&W paperback
ISBN: 1-56971-299-9 $17.95
GOLDIE VS. MISTY
B&W paperback
ISBN: 1-56971-371-5 $15.95
BAD TRIP
B&W paperback
ISBN: 1-569-1-442-8 $13.95
BEAN BANDIT
B&W paperback
ISBN: 1-56971-453-3 $16.95
KIDNAPPED
B&W paperback
ISBN: 1-569-1-529-7 $16.95

INTRON DEPOT
Masamune Shirow
INTRON DEPOT 1
color paperback
ISBN: 1-569-1-085-6 $39.95
INTRON DEPOT 2: BLADES
color paperback
ISBN: 1-56971-382-0 $39.95
INTRON DEPOT 2: BLADES CD-ROM
2 CDs with illustrated mousepad
ISBN: 1-569-1-485-1 $79.95

OH MY GODDESS!
Kosuke Fujishima
1 555-GODDESS
B&W paperback
ISBN: 1-56971-207-7 $13.95
LOVE POTION NO. 9
B&W paperback
ISBN: 1-56971-252-2 $14.95
SYMPATHY FOR THE DEVIL
B&W paperback
ISBN: 1-569-1-329-4 $13.95
TERRIBLE MASTER URD
B&W paperback
ISBN: 1-56971-369-3 $14.95
THE QUEEN OF VENGEANCE
B&W paperback
ISBN: 1-56971-431-2 $13.95
MARA STRIKES BACK!
B&W paperback
ISBN: 1-56971-449-5 $14.95
NINJA MASTER
B&W paperback
ISBN: 1-56971-474-6 $13.95

OUTLANDERS
John Manabe
VOLUME 1
B&W paperback
ISBN: 1-56971-161-5 $13.95
VOLUME 2
B&W paperback
ISBN: 1-56971-162-3 $13.95
VOLUME 3
B&W paperback
ISBN: 1-56971-163-1 $13.95
VOLUME 4
B&W paperback
ISBN: 1-56971-060-4 $12.95
VOLUME 5
B&W paperback
ISBN: 1-56971-275-1 $14.95
VOLUME 6
B&W paperback
ISBN: 1-56971-423-1 $14.95
VOLUME 7
B&W paperback
ISBN: 1-56971-424-X $14.95
VOLUME 8
B&W paperback
ISBN: 1-56971-425-8 $14.95

SHADOW LADY
Masakazu Katsura
DANGEROUS LOVE
B&W paperback
ISBN: 1-569-1-408-8 $17.95
THE AWAKENING
B&W paperback
ISBN: [illegible]-569-1-446-0 $15.95

SPIRIT OF WONDER
Akemi Tsuruta
B&W paperback
ISBN: [illegible]-569-1-288-3 $11.[illegible]

STAR WARS MANGA
A NEW HOPE
George Lucas • Hiroyuki [illegible]
VOLUME 1
B&W paperback
ISBN: 1-56971-362-6 $9.95
VOLUME 2
B&W paperback
ISBN: 1-56971-363-4 $9.95
VOLUME 3
B&W paperback
ISBN: 1-56971-364-2 $9.95
VOLUME 4
B&W paperback
ISBN: 1-56971-365-0 $9.95
THE EMPIRE STRIKES BACK
George Lucas • Toshiko Kudo
VOLUME 1
B&W paperback
ISBN: 1-56971-390-1 $9.95
VOLUME 2
B&W paperback
ISBN: 1-569-1-391-X $9.95
VOLUME 3
B&W paperback
ISBN: 1-56971-392-8 $9.95
VOLUME 4
B&W paperback
ISBN: 1-56971-393-6 $9.95
RETURN OF THE JEDI
George Lucas • Shinichi Hiromoto
VOLUME 1
B&W paperback
ISBN: 1-56971-394-4 $9.95
VOLUME 2
B&W paperback
ISBN: 1-56971-395-2 $9.95
VOLUME 3
B&W paperback
ISBN: 1-56971-396-0 $9.95
VOLUME 4
B&W paperback
ISBN: 1-56971-397-9 $9.95
EPISODE 1—THE PHANTOM MENACE
George Lucas • Kia Asamiya
VOLUME 1
B&W paperback
ISBN: 1-56971-483-5 $9.95
VOLUME 2
B&W paperback
ISBN: 1-56971-484-3 $9.95

3x3 EYES
Yuzo Takada
HOUSE OF DEMONS
B&W paperback
ISBN: 1-56971-059-7 $12.95
CURSE OF THE GESU
B&W paperback
ISBN: 1-569-1-175-5 $12.95

WHAT IS MICHAEL?
Makoto Kobayashi
OFF THE DEEP END
B&W paperback
ISBN: 1-56971-249-2 $9.95
MICHAEL'S MANIFO
B&W paperback
ISBN: 1-[illegible]-69-1-23[illegible]-6 $9.95

YOU'RE UNDER ARREST!
Kosuke Fujishima
THE WILD ONES
B&W paperback
ISBN: 1-56971-319-7 $12.95
LIGHTS AND SIREN!
B&W paperback
ISBN: 1-56971-432-0 $10.95

Available from your local comics shop or bookstore!

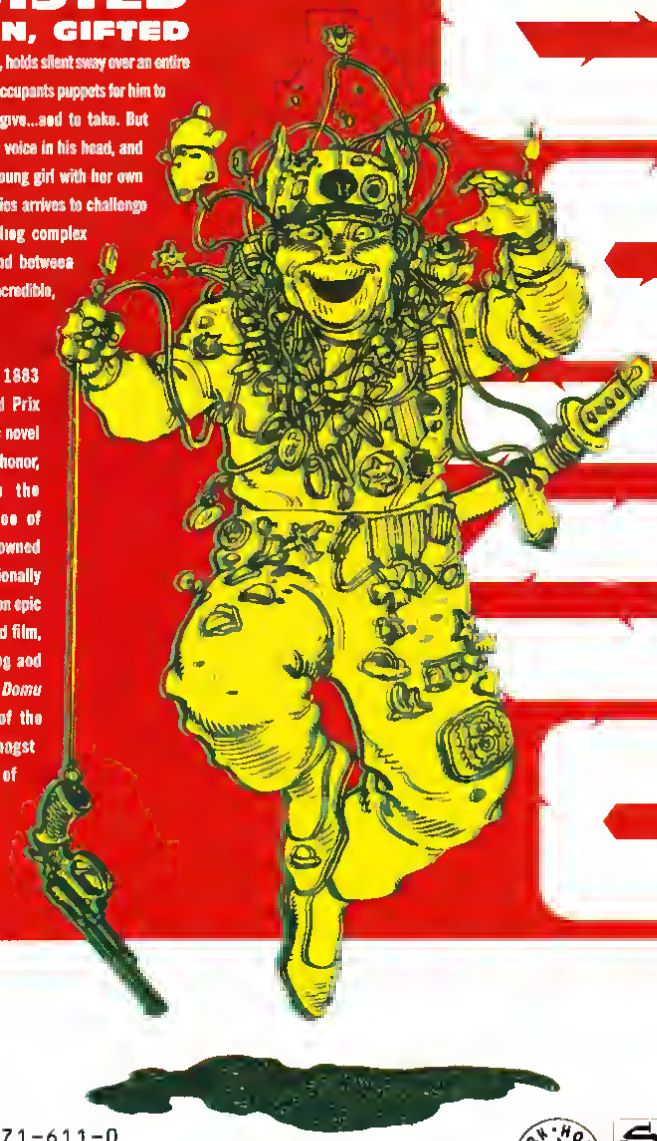
To find a comics shop in your area call 1-888-266-4226
For more information or to order direct
•On the web: www.darkhorse.com •E-mail: mailorder@darkhorse.com
•Phone: 1-800-862-0052 or (503) 652-9701 Mon.-Sat. 9 AM to 5 PM Pacific Time
*Prices and availability subject to change without notice.

Dark Horse Comics: **Mike Richardson** *publisher* • **Neil Hankerson** *executive vice president* • **Andy Karabatsos** *vice president of finance* • **Randy Stradley** *vice president of publishing* • **Chris Warner** *senior editor* • **Michael Martens** *vice president of marketing* • **Anita Nelson** *vice president of sales & licensing* • **David Scroggy** *vice president of product development* • **Mark Cox** *art director* • **Dale LaFountain** *vice president of information technology* • **Kim Haines** *director of human resources* • **Darlene Vogel** *director of purchasing* • **Ken Lizzi** • *general counsel*

A TWISTED OLD MAN, GIFTED

with extrasensory powers, holds silent sway over an entire block of apartments, its occupants puppets for him to control. Life is his to give...and to take. But suddenly there is a new voice in his head, and before he knows it, a young girl with her own battery of psychic abilities arrives to challenge him. Soon, the sprawling complex becomes a battleground between two minds possessing incredible, unimaginable power.

Winner of Japan's 1983 Science Fiction Grand Prix award, the first graphic novel ever awarded such an honor, *Domu* comes from the boundless imagination of Katsuhiro Otomo, renowned creator of the internationally acclaimed graphic-fiction epic and landmark animated film, *Akira*. Visually stunning and emotionally gripping, *Domu* is a terrifying tale of the paranormal set amongst the human isolation of modern urban life.



童夢

DOMU

A CHILD'S DREAM

KATSUHIRO OTOMO

ISBN 1-56971-611-0

51795

9 781569 716113

DARK HORSE COMICS

$17.95 U.S., $25.95 CANADA

www.darkhorse.com

DARK HORSE COMICS